

scope

Contemporary Research Topics

Sculpture is Elsewhere

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The series *Scope (Art & Design)* aims to engage discussion on contemporary research in the visual arts and design. It is concerned with views and critical debates surrounding issues of practice, theory, history and their relationships as manifested through the visual and related arts and activities, such as sound, performance, curation, tactile and immersive environments, digital scapes and methodological considerations. With New Zealand and its Pacific neighbours as a backdrop, but not its only stage, *Scope (Art & Design)* seeks to address the matters which concern contemporary artists and arts enquirers in their environments of practice.

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SCULPTURE IS ELSEWHERE

Michele Beevors

There is a scene in the original *Star Wars* movie which shows Princess Leia standing in front of a diagram of what can only be described now as a vastly expanding universe. The year that this movie exploded onto the screen was 1977.¹

In 1977, hunched over a typewriter somewhere in New York, sat the art historian Rosalind Krauss, banging out a little essay called "Sculpture in the Expanded Field" for a new book on modernity that was eventually published in 1989.² Like the *Star Wars* diagram, the essay is an abstraction, and centres on a structuralist approach that systematically disassembles the thing that it chooses as its object. The essay has come to stand as an historic monument, probably the last in the field, a hurdle to be occupied and abandoned.

Krauss's paradigm lumps the history of all of representation together with the monument, for the most part repressing memories of Giacometti, Brancusi and Duchamp. Representation should be ignored in order to open up new terrain. In her diagram, sculpture lies lodged between the categories of not-architecture and not-landscape.

Since the 1980s, sculpture has expanded exponentially. Like a disease it consumed everything. With the voracious appetite of cancer, it consumed field after field, architectural space after space. The discursive spaces of science, medicine, anthropology and ecology have all fallen prey to sculpture's voracious appetites, not to mention the institutional structures of gallery and museum.³ Finally, it expanded into the social sphere where sculptors were swamped with documentation and questionnaires, and were expected to interact and intervene, to offer our two cents' worth to honour this or that good cause.⁴ Our offerings became indistinguishable from Avaaz campaigns and ethics approval forms. Our interventions were collated and our efforts were grouped together to paint a pretty picture of what we thought about our mothers.⁵ The sculptors who were true to the figure (read humanism) were the only ones left standing, but they were doing anything but standing still.

Standing in 2015 at the end of the world sculpture seems unsustainable – and this is what I write in my report on sustainability for the Dunedin School of Art at Otago Polytechnic year after year. According to Jarrod Diamond in his popular science book *Collapse: How Societies Choose to Fail or Survive*, the choices that societies make determine their fate.⁶ Diamond uses the fate of Easter Islanders as an extreme example of his theory. The Islanders chose their culture over their survival by chopping down the last tree on the island to build a conveyor belt to move their massive stone carvings into place. Who would do such a thing, I wonder ironically? So here we are ankle-deep in our own toxic waste, still making monuments to ourselves and teaching others how to do it.

Jeff Koons is the perfect foil to the earnestness of the expanded field. Think about that anodised aluminium blue "Balloon Swan," red "Balloon Monkey" and yellow "Balloon Rabbit": how beautifully, perfectly kitsch and reflective of their status as the supreme commodity items they are – and at what cost, one wonders?⁷ Koons has always stayed true to the intricacies of the commodity, right up to the latest commodification of his family posing in front of his Romanesque-style sculptures from the series "Antiquity." Is it a publicity shot, or the cover of the latest Lady Gaga video? This image is a parody of a parody of a parody, and this is where sculpture sits which is not earnest in intent – in an extravagant wasteland of Disney plastics made "by the rich for the rich for the rich." In another lifetime, he probably was that Easter Islander wielding the axe that felled the last tree to roll his work into place.

Koons is constantly accused of 'cashing in' – which I believe he does with open abandon – and yet I remember the first time I saw that stainless steel "Rabbit" in a copy of *Flash Art* in 1987.⁸ It has become the touchstone for much of my thinking about my own work, teaching and thinking around the necessity of sculpture. Figurative sculpture has filled the Venice Biennale for years now, and yet it still hasn't been discussed in any coherent fashion. It is often recycled in one form or another, and uses an awareness of material relations (commodity–material–form–content) to reach across and grab the attention of the audience, but not of critical inquiry. It embraces artists as diverse as Pawel Althamer regressing to history, Ricky Swallow to crafted skill, and Patricia Piccinini to science fantasy.

Sculpture is not dead, it has simply been repressed and replaced by stuff which is not sculpture but which stands in for sculpture. The figure haunts us. In 1971 figuration underwent a transformation under the influence of performance and feminism. The pedestal on which the monument used to stand was abandoned and then re-occupied immediately by performance. During the 1980s it was occupied either by the commodity or again by performance. It stalks us like a jilted lover. Like some behemoth created out of our own wasteful lives, it returns to occupy the plinth, pedestal, base of contemporary sculpture.

Artists' bodies started to occupy the terrain which had been abandoned by the monument. Marina and Ula stood naked in the doorway of a gallery in Bologna in 1977 to make sure that representation was well and truly dead; like sentries, they too had their hands outstretched. Again in 1977, Vito Acconci lay under the floor of the Sonnabend Gallery in New York; to make sure you knew what he was about, he recorded it. As early as 1971, Chris Burden was shot in the arm by a friend – so you would see his intentions were serious.

Suddenly every field was occupied. The art world was filling up with good intentions, but the gallery was empty. During the 1990s, installation as an option became too expensive to maintain and keep. Museums soon ran out of storage space and stopped buying large works. Do-Ho Suh was smart and returned to the object: a shimmery version of the object – perhaps an hallucination – and one that could be folded and put in a box, transported to this space or that.⁹ These works temporarily seized the space in which they were housed before moving along, city to city. His houses, his objects, his installations were a hope chest, a shameless copy of a reality sewn by a seamstress.

These interventions changed the figurative; it could no longer resemble the carefully crafted. About ten years ago, a few artists began to lament what had been lost: the figure, the animal, and nature as well as religion – cultural debates had been replaced by global culture in the form of Nicolas Bourriaud, not an artist but a curator. Instantly, it seemed, everyone turned relational.¹⁰

Waste looks like waste wherever it is – rust and garbage like rust and garbage.

Google is a great tool if you know how to use it. If you type "cardboard sculpture," you get a whole range of objects from lawnmowers and motorcycles to figures sculpted with the upmost care and attention to detail. And yet because of this, these things are not sculpture in the contemporary sense, even though they are using a recycled and 'sustainable' material – cardboard. They describe the mechanisms of their own ingenuity and revolve around a little circle of material–form–technique. Closer to arguments for craft, they offer a hobbyist's approach to material. Using the 'sustainable material' crutch to add meaning, they don't add anything extra to the world; they don't offer a critical voice, they simply say "Look at what I can do with cardboard." There are more people making this kind of stuff than ever before. There is a plethora of cardboard lawnmowers and car-tyre animals – a notorious, noxious material that is difficult to work with. They are amazing for the skill employed and the manipulation of material, but they are not sculpture. Illustrative of a rampant materiality related to commodity through waste, they are memorable for their manipulation of stuff and their grossness, but they don't make any difference to the rhinoceros or the shark. They are the equivalent to two Balinese temple dogs ripped from their context of architecture and culture, and now adorning some Western interior. As sculpture, these works are neutered and empty. They represent a gross, indulgent materiality (minus critical appraisal) that threatens to engulf us all.

So here we are in 2015 with another new crop of students. The thing that has become apparent over the last 15 years that I have been teaching is that students often have 'other' ideas, and so what the reader will find in this series of essays is work by students with a desire to think through the implications of the expanded field – such as the phenomenological inquiry into sound in Sam Longmore's piece, "A World of Sounds and Spaces." Sarah Baird addresses the problem of the mannequin and media representations of female bodies. The question of the ethical treatment of animals is of paramount importance to Tara James in "Looking the other Way." The issue of global waste is at stake in both the film work of Phoebe Thompson and her in her essay "Material Trajectories in Film." Amy-Jo Jory considers her own subjectivity both in her performance work and in the essay "Reading Foucault with Dislocated Bones."

The writings included here are by the students themselves, with one exception. Carl A. Mears is an artist who has worked in various art schools throughout the United Kingdom and the United States; in his essay "The Chapel on the Hill" he examines the distinctions between art and life in the work of Kimberly Ann McAlevy.

Michele Beevors is the Studio Coordinator for Sculpture and lectures in the undergraduate programme specialising in the History of Modernist Sculpture. She also supervises postgraduate students in the Theory and Practice of Art. Michele holds Masters Degrees from the Canberra School of Art (Australian National University) and Columbia University (New York). Her research is driven by a concern for material culture, value and the commodity and by George Batialles idea of formless.

1. See <http://starwarsmodern.blogspot.co.nz/2010/06the-future-of-art-rosalind-krauss-is-a-jedi.html>.
2. Rosalind E Krauss, "Sculpture in the Expanded Field," in her *The Originality of the Avant-garde and Other Modernist Myths* (Cambridge MA: MIT Press, 1988).
3. Miwon Kwon, "Genealogy of Site Specificity," ch. 1 of her *One Place after Another: Site-Specific Art and Locational Identity* (Cambridge MA: MIT Press, 2002).
4. Nicolas Bourriaud, *Relational Aesthetics* (Dijon: Les presses du réel, 2002).
5. See for example Yoko Ono's recent retrospective, "War is Over," at the Museum of Contemporary Art Australia in Sydney. Of particular interest in this context was the work *My Mommy is Beautiful*; the audience was asked to stick a postnote message to their mothers on a nearby wall.
6. Jared Diamond, "Twilight at Easter," ch. 2 of his *Collapse: How Societies Choose to Fail or Survive* (New York: Viking Penguin, 2005).
7. Jeff Koons, "New Painting and Sculpture," Gagosian Gallery, New York, 9 May–3 July 2013; see <http://www.gagosian.com/exhibitions/jeff-koons-may-11-2013>.
8. Giancarlo Politi, "Interview," *Flash Art*, February 1987, 71–6. For additional material, see <http://www.jeffkoons.com/bibliography-periodicals#sthash.jp423rgh.dpuf>.
9. Do-Ho Suh, "Seoul Home/L.A. Home," Korean Cultural Center, Los Angeles, 1999.
10. Bourriaud, *Relational Aesthetics*.

READING FOUCAULT WITH DISLOCATED BONES: ETERNALLY EXCAVATING AN ONTOLOGY OF THE SELF, TOWARDS AN ONTOLOGY OF RESISTANCE

Amy-Jo Jory

It is from the materiality of life – as a historical production, within the very meshes of power – that resistance is possible.

Michel Foucault.¹

This brief paper marks the beginning of my research into the subversive potential of independent arts practice when embedded within a methodology of “the self.”² Drawing on the work of Michel Foucault, I will briefly outline and exemplify contemporary technologies of power and, using my own work of the past decade, look at why approaching the self as a field of observation and analysis is vital if we are to look toward modes of resistance. As a sound and video installation artist who also uses performance, a writer and a curator, the strategies within my practice are multifaceted.


Foucault interpreted power as the management and exploitation of freedom, and believed that power could be seen in terms of control – *as action over the action of people*. Much of Foucault’s work was based on a critique of institutional power, as made particularly clear in *Discipline and Punish: The Birth of the Prison*,³ which provides insights into the mechanics of power in relation to the subject. Taking his cue from a graphic example of public torture and execution in eighteenth-century France, Foucault goes on to describe a prison system closely resembling the current penal system – where prisoners ultimately work to a timetable and under constant surveillance. Not requiring force or violence, Foucault highlights how this invisible and ultimately more efficient technology of power was rolled out over the following centuries across many institutional platforms. Initially used as a tool for shaping peasants into soldiers, these systems were also applied to schools, factories, asylums, working-class housing estates and hospitals. The implications of this foundational strategy of disciplinary power – based on behavioural homogenisation, hierarchy, and ceaseless observation and examination – are manifold and still hold relevance today.

It could be argued that the evolution of such technologies of power can be found reflected in our global culture of online public life. The seductive power of social media lies in its suggestion of agency, creativity, and individual freedom – and it is under these auspices of liberation and self-management that we ‘share’ highly detailed portraits of ourselves online. There are indisputable advantages to social media including connectedness to family and friends, and even facilitating radical movements such as the mobilisation and upheaval across the Arab world that occurred in 2011. However, it must also be acknowledged that there is a justified sense of unease around the way we willingly reveal complex aspects of ourselves within online forums, and mindlessly navigate the highly traceable pathways of smartphones and media devices. The repercussions of such an exhaustive sharing of our physical and virtual movements, our politics and our intimacies are yet to be fully understood as we become inextricably involved with online social living.

I wouldn’t be without the Internet or contemporary technology, but if like Foucault we are to consider disciplinary power as comprising three elements – hierarchical observation; normalising judgment; examination and the

gaze – then online culture perfectly fulfills the criteria of a key instrument of power. In thrall to a contemporary manifestation of Bentham's Panopticon,⁴ we fastidiously curate our online lives according to a variety of generic templates under the relentless stare of actual and imagined spectators. In the wake of revelations regarding the widespread infiltration of the PRISM⁵ surveillance program in and beyond the United States, we are unwittingly contributing to cyber data-gathering on a grand scale, for the benefit of both known and unknown corporate and government powers. The Panopticon is an effective metaphor for such contemporary technologies of power and surveillance, as read through the eyes of Foucault: "The Panopticon is a machine for dissociating the see/being seen dyad: in the peripheric ring, one is totally seen, without ever seeing; in the central tower; one sees everything without ever being seen."⁶



Figure 1. Inside one of the prison buildings at Presidio Modelo, Isla de la Juventud, Cuba, 2005. Image courtesy of Friman, CC-BY-SA 

If then, as in the Panopticon, our complex and highly visible contemporary lives are dictated by unseen, unnamed power-wielding forces, how can individuals reply to, let alone resist, such overwhelming technologies of power? And what do such strategies of resistance offer us as human beings alive in the present time?

By rethinking, critiquing and questioning our everyday relationships with technologies of power, we are establishing what Foucault has called "an ontology of the self" (which includes care for and work on oneself). The moment we stop doing what we are expected to do, and trespasses across and beyond the borders of hegemony, we start to actively participate in the interplay of power relations. As Anita Seppä points out: "Resistance comes first and remains superior to all other forces inherent in the struggle for power, for it is resistance that forces power relations to change."⁷

Art has been used as a mode of communication and potential resistance since its inception, and it is within this context that I endeavour to make work. My process begins with conscious deliberation around my subjective

position, and involves questioning and working to decipher the world around me. Similarly, Foucault has described the ways in which a historical ontology of ourselves must provide answers or facilitate dialogue with a series of open questions, always including in one way or another a consideration of the following:

How are we constituted as subjects of our own knowledge?

How are we constituted as subjects who exercise and submit to power relations?

How are we constituted as moral subjects of our own actions?⁸

In other words: What is our relation to truth? To obligation? To ourselves and to others?

In 1983, having been given a year before succumbing to AIDS, Foucault gave a series of lectures at the University of California, Berkeley, on the study of the self. He spoke about writing, reading, and relearning a critical relationship to the self, of “taking up residence in oneself” and then staying there. He talked about “occupying you with yourself” as a strategy, and outlined the value of being concerned with oneself. “It is the function of a struggle, a permanent fight. When teaching someone about an ontology of the self, one must give an individual the arms and the knowledge to fight all their lives.”⁹

When combined with aesthetic considerations, the materiality of the self presents an inherently political character, representing identity as a redefinable site for cultural, social and political resistance. It is from this position that I am compelled to make art.

Judith Revel concludes her book *Spheres of Action: Art and Politics* with a call to action:

Literally to make one's life the ground of one's own resistance. It thus supports subjectivation, desires, languages, and ways of life, quality and not forced objectivation, claims to universality, the order of discourse, quantity and economic moderation. Resistance is a creative development of life, art understood as a political paradigm as it puts its stake on the invention of existence against a reproduction of goods, the intransitive affirmation of freedom against the transitive management of subjection and exploitation. Resistance is an ontology.¹⁰

When embedded within an ontology of the self *and* in relation to our current global climate of complex political structures, art practice can provide insights into the cultural and political conditions of our time. I consider this process of indepth questioning, critique, and resistance to be the work of the artist in the twenty-first century.

Grounding my art practice in the circumstances of my life has remained an empowering and integral part of my process. An ontology of the self as defined by Foucault suggests that we cannot grasp the *whole* of our historical time, but we can construct a valid perspective on our era, decipher our relationships with other people and places, and continually re-establish an understanding of ourselves. Making work imbued with personally significant content, *without* a dependant commodity value, is a sign of dissent in our powerful global economy of collective anxiety and consumer narcissism.

While the common thread linking my work is the material of my life, there are other, interchangeable, connections between all the works I have made over the past decade. One reading of my work to date might go along these lines: I grew up in small-town New Zealand – I appropriated postmodern tropes to create a satirical pastiche of the terrifying underside of small-town New Zealand; I laboured at a factory to finance leaving New Zealand for further study – I made work that spoke about the grind of wage labour and the endless cycle of production and consumption – I moved to Melbourne to build a new life – I looked at suburban dystopia and strategies for coping under such circumstances – I came out as a queer woman – I curated shows and made work that hinted at the social rules around gender and sexuality.

Like Foucault, I believe that “Critique is the movement by which the subject gives [her]himself the right to question

truth on its effects of power and question power on its discourses of truth.”¹¹

A recent example of work embedded within an ontology of the self is a series I began in 2011 titled *Down by the River*, named after the small town of Balclutha where I grew up and which was then commonly known as ‘The Big River Town.’ For the initial work, I meticulously glued individual gold sequins onto my face over six hours, and videoed myself reading a story about my time spent living there. The final video shows a close crop of two eyes brimming with plastic-looking tears, the gaze locked in an eternal showdown with the lens. There is a soundtrack of low growling and sporadic roaring derived from the voice recording of me reading. As part of this series, I also made a short looped video montage using footage collected on the Clutha Bridge near the town, edited to appear simultaneously as a bridge and a body of water. Two feet clad in gold kicker boots are shown standing on the edge of the bridge.



Figure 2. Amy-Jo Jory, *Home*, 2008, digital video still, single channel video loop.



Figure 3. Amy-Jo Jory, *Down by the River* series, part I, 2011, single channel video loop.



Figure 4. Amy-Jo Jory, *Down by the River* series, part III, 2011, single channel video loop.

In 2013 I made a work titled *I don't want revenge*, performed as part of a larger show I curated called "OUTSIDE: Reasons for Leaving Your Backdoor Unlocked." Here I sharpened 40 steel axes and axeheads over 36 hours with a bastard file and wet sharpening stone. While performing this work, I focused on being methodical and calm – I was almost in a meditative state. Using my hands as a vice, the sound of the file on steel and steel on stone filled the room



Figure 5. Amy-Jo Jory, *I don't want revenge*, 2013, 40 axes sharpened over 36 hours with sharpening stone, water; bastard file and chopping block. Photos: Lauren Dunn.

Read from a Foucauldian perspective, I have made works that utilise an ontology of the self to highlight class divides and the experiences of wage labour; consider heteronormativity and the homogenisation of behaviour; and meditate upon modes of resistance and rebellion. Although the work I make is based on my lived experience, it is also deliberately ambiguous – and I expect viewers to bring *their* subjectivities to the work.

Ultimately, this short paper aims to highlight the value of an ontology of the self within the context of arts practice – as a means towards resistance. It does not aim to present this strategy as an answer or clear solution to the implications of contemporary technologies of power: The relationship between art and self requires continual questioning and reassessment – and there is no sure way into this process. Foucault himself was clear about his aversion to fundamental ideologies or totalising strategies:

This means that the historical ontology of ourselves must turn away from all projects that claim to be global or radical. In fact we know from experience that the claim to escape from the system of contemporary reality so as to produce the overall programs of another society, of another way of thinking, another culture, another vision of the world, has led only to the return of the most dangerous traditions.¹²

Aiming to raise awareness of global social and political issues, but aware of the dangers embedded in such a utopian ambition, I set out to make work that is valuable not through the lens of the art market or through the validation of others, but through its relevance to my life. As an artist living in the West, I have the opportunity to reply to whatever dominant powers or forces are acting upon me at any one time. Art gestures towards a connection with the viewer; with other artists, and with physical and cyber spaces.

It is through communication with the self and others that we navigate our way toward potential sites of resistance. Perpetually rearranging my skeletons (both inside and outside the closet), I am empowered by this ongoing strategy of revealing my self to myself. Arts practice has provided me with a simple and effective kind of freedom. I say, first and foremost: this story is mine, I will tell it.

Amy-Jo Jory is a Melbourne based artist, writer and curator. For the past decade she has exhibited widely in Australia and New Zealand, and has been a director of artist run initiatives in Melbourne and Dunedin. She has a Masters of Fine Art by Research from the Victorian College of the Arts, and has been the recipient of multiple postgraduate scholarships and prizes.

1. Judith Revel, "The Materiality of the Immaterial: Foucault, Against the Return of Idealisms and New Vitalisms," in *Spheres of Action: Art and Politics*, eds Éric Alliez and Peter Osborne (London: Tate Publishing, 2013), 99.
2. Michel Foucault, "The Culture of the Self," lecture series given at the University of California, Berkeley, in 1983. It can be accessed, for example, at <http://www.openculture.com/2014/08/michel-foucalt-lecture-the-culture-of-the-self.html>.
3. Michel Foucault, *Discipline and Punish: The Birth of the Prison*, trans. Alan Sheridan (London: Allen Lane, 1977). First published in French as *Surveiller et punir* (Paris: Gallimard, 1975).
4. The Panopticon was an institutional building designed by Jeremy Bentham in the late 18th century. It was designed to allow a single watchman to observe (-opticon) all (pan-) inmates of an institution without the inmates being able to tell whether or not they were being watched. Although it was physically impossible to observe all cells at once, the fact that the inmates could not know when they were being watched meant that they were compelled to act as though they were watched at all times, effectively controlling their behaviour constantly. Referencing Greek mythology, the Panopticon was named after Panoptes – a giant with a hundred eyes and therefore a very effective watchman.
5. PRISM is a covert electronic mass surveillance data-mining program launched in 2007 by the National Security Agency (NSA) in the United States. Details about it were leaked to the *Washington Post* and the *Guardian* by Edward Snowden in June 2007. The program collects stored Internet communications based on demands made to Internet companies such as Google Inc. under Section 702 of the FISA Amendments Act of 2008 to turn over any data that match court-approved search terms; leaked documents identify Microsoft, Yahoo, AOL, Facebook, Google, Apple, PalTalk, YouTube and Skype as all having involvement. Alleged NSA internal slides included in the disclosures are purported to show that the NSA could unilaterally access data and perform "extensive, in-depth surveillance on live communications and stored information" with examples

including email, video and voice chat, videos, photos, voice-over-IP chats (such as Skype), file transfers, and social networking details.

6. Foucault, *Discipline and Punish*.
7. Anita Seppä, "Foucault, Enlightenment and the Aesthetics of the Self," *Contemporary Aesthetics*, 2 (2004), <http://hdl.handle.net/2027/spo.7523862.0002.004>.
8. Michel Foucault, "What is Enlightenment?," in *The Foucault Reader*, ed. Paul Rabinow (New York: Pantheon Books, 1984), 48-9.
9. Foucault, "Culture of the Self."
10. Revel, "Materiality of the Immaterial," 105.
11. Michel Foucault, "What is Critique?," in *The Politics of Truth*, eds. Sylvère Lotringer and Lysa Hochroth, trans. Lysa Hochroth (New York: Semiotext(e), 1997). This essay was originally a lecture given at the French Society of Philosophy on 27 May 1978, subsequently published in *Bulletin de la Société française de la philosophie*, 1990.
12. Foucault, "What is Enlightenment?," 38.

WOMEN'S BODY TYPES: REPRESENTATION IN THE MEDIA

Sarah Baird

Ten years after first writing *Fat is a Feminist Issue* (1988), Susie Orbach points out that society is still "obsessed with women's body size and body shape,"¹ fatness and thinness are still markers of a person's worth. Now, in 2014, a further 26 years on, those statements are still valid. Orbach draws attention to issues that are still as prevalent today as they were in the 1970s and 1980s. Models are getting younger and smaller, often resembling teenagers or the undeveloped bodies of tweens. The thin body remains the constant ideal to aspire to, even though all other body-based objectives from hair styles, makeup and clothes regularly change over the seasons. Images and products marketed to us through mass media are still trying to promote the notion that we need to possess the thin 'ideal body.' With the technological advancement of mass media tools, sexual objectification of women is an even bigger, more widespread issue now than it was during second wave feminism. Orbach writes that women become overweight as a way of protecting themselves from being sexually objectified by men.²

In the text *Visual Pleasure and Narrative Cinema* (1975), Laura Mulvey addresses the concept of the male gaze in cinema, a concept that also functions when applied to advertising. Mulvey believes that the person behind the camera is perpetually male.³ This makes the constructed image a male-dominated and active view, thereby creating the female (who is predominantly the subject in the image) as a passive object to be looked upon. The viewer sees the images through the eyes of the heterosexual male behind the camera, and from there learns to see women as objects to be consumed. Considering that images of women in media are still framed like this, women too learn to view themselves as objects, with disastrous results. Self-objectification occurs when a person has an intense awareness of their outward appearance and begins to look at themselves from the perspective of the third person. People who self-objectify often obsess over their body parts, comparing themselves to images in the media which they believe to be real. This leads to an aspiration to attain an appearance that matches one portrayed in the media. Often this becomes an all-consuming act and leads to disordered eating behaviour in order to achieve an ideal body.

In her book *Unbearable Weight* (1993), Susan Bordo argues that anorexia and bulimia are in part caused by pressure from our consumer culture – a culture that, at present, dictates that the thin, tall, blonde woman is a marker of success. The media's widespread act of objectifying women through images is a fundamental cause of eating disorders among women who, bombarded with images of the ideal body daily, become exceptionally unwell trying to achieve it.⁴

Those images are employed in the work of The Representation Project movement.⁵

Online activism is beginning to play a major role in how women are represented in the media. The Representation Project tackles sexism in the media and highlights the issues at stake in short annual videos. The group's Youtube clip *How the Media Failed Women in 2013*⁶ emphasises, by way of current media images, how the representation of women still focuses on one particular body size, a sexualised object capable only of selling various wares, mainly to men. It goes on to highlight news media presenters and news headlines that reinforce the value of a subject's appearance and female gender above her abilities and achievements.



Figure 1. Sarah Baird, *The Reality of It*, 2012. Photograph: Sarah Baird

What *The Representation Project*⁷ is doing online now is similar to Jean Kilbourne's approach in book and television interviews during Second Wave Feminism. Kilbourne collected advertisements that objectify and dismember women and used those images in her work to educate her audience about the abhorrent messages they were transmitting. Her 2014 TED talk⁸ used those same advertisements from the 1950s–1970s alongside current ones to show that little has changed in the way women's bodies are used in advertising.

In addition to magazine photospreads and advertising in all manner of forms, mannequins are another tool used to promote the unattainable body ideal. I use mannequins as the main subject in my work as they are a life-size replica of the ideal.

ONLINE ACTIVISM

In April 2014, Veet (a brand of depilatory products) was forced to pull their sexist advertising campaign, "Don't risk dudeness." The campaign warned women who didn't maintain their body hair that they would become less of a woman and turn into a 'dude.'⁹ Aiming to shame women into removing their body hair, the adverts showed horrified reactions to unshaven body parts from paramedics, taxi drivers and bedmates. After being 'sprung' for having body hair, the woman under the spotlight turned into a 'dude.' The resulting backlash from this advertisement, in conjunction with the *#notbuyingit* campaign,¹⁰ resulted in Veet stopping their advertising campaign. Their attempted apology issued on Facebook informed us that three women came up with the simple, funny idea that we (women) would all "really relate to these real-life moments."¹¹

This is not the only advertising campaign that has been withdrawn from circulation following an online protest. The *#notbuyingit* campaign¹² started by The Representation Project in 2011 is widely used on Twitter, Pinterest and Facebook. The Representation Project has developed an iPhone application whereby users anywhere can publicise sexism in advertising, seen either online or in the physical world, and post the offending image to various social media channels. A tally of the worst offending companies and individuals is also kept on The Representation Project's website. In 2015, the worst offending company is Code Babes,¹³ with 955 tweets. Code Babes is a website that teaches people (men) computer coding with the aid of female models who remove their clothes as you progress through the lessons.

In conjunction with a Change.org petition, the *#notbuyingit* campaign has been responsible for the removal of an overly thin mannequin from a lingerie store in New York.¹⁴ The offending mannequin was removed from the store window within 14 hours of the initial tweet, which was accompanied by the following statement on Twitter: "The mannequin photographed has been removed from the store and will not be used again by any La Perla boutique. We are in the process of redesigning all La Perla stores with a new concept image and the mannequins that are currently displayed in our US stores will no longer be used."¹⁵ However, these decommissioned images and advertising campaigns are still available for viewing even when not in official use by the advertiser. So in effect, the company still wins.¹⁶

So much of the female body that we see is pushed up, pinned down, sucked in, tucked in, and airbrushed. It's only presentable state is when it's altered, and so when we look at ourselves in the mirror (naked, untucked, and vulnerable) we say "My body must be wrong."¹⁷

The concept embodied in the above quotation is the foundation for The Expose Project (2014), an online project that aims to capture unaltered images of women encompassing a diverse range of body types.¹⁸ Their aim is, like that of The Custom Mannequin Project, (by the author), to expose people to bodies in a positive light that are not otherwise seen as such in the media. The Expose Project is now in its second year. Ninety-eight volunteers (up from 68 in 2013) gathered for a nude photoshoot in the knowledge that their naked, unaltered bodies would be posted online in order to show others that their bodies are acceptable and in no need of alteration.

The wide reach of such online projects is a step forward for altering the view of women in media. However,

these projects tend to be a fleeting moment online and most neglect to find a physical presence which is needed to consolidate the work. The Expose Project gained worldwide media attention, with a list of over 70 different websites covering the project. All this happened over just seven days in August 2014,¹⁹ which emphasises the short-lived visibility of online projects. The project, which works within the realms of fat activism/body acceptance, is a collaboration between activist blogger Jes Baker and photographer Liora K. Baker; it has a large online following and is involved in a range of other, related projects with both a physical and online presence.²⁰ Liora K is a feminist photographer who has gained a lot of attention for her involvement in this project and a series of images consisting of topless women painted with feminist slogans, titled *The Feminist Photos*.²¹ This kind of exposure makes The Expose Project part of the collaborators' discourse and becomes a positive tool for them to draw on in future projects.

Controversial performance artist Vanessa Beecroft has attracted strong responses from feminists. In her work *VB46* (2001), the models she uses are predominately young nude or semi-nude women playing the role of living paintings in a museum or gallery. The models she selects regularly comprise a single body type and are further made to look as alike as possible, whether simply by their attire and makeup, or by more drastic interventions such as waxing and bleaching. The advertisements calling for models for the *VB46* work caught the eye of Toxic Titties,²² a group of performance artists who challenge conventional notions of gender and sexuality. Two members of the group passed the auditions and set to work on a plan to infiltrate Beecroft's work. The models were required to have their hair and eyebrows bleached white and – something that was not mentioned during the auditions – all other body hair was to be removed using wax. These models were treated as objects to be gazed at, unapproachable and static.

Beecroft herself rarely deals directly with her models – contact is nearly always through another person. Rules for her models consist of statements such as: “do not move too quickly, do not move too slowly, be simple, be detached ... you are like an image ... interpret the rules naturally, do not break the rules.” Toxic Titties' impact on *VB46* did not disrupt the performance itself, but resulted in slightly better working conditions for all the models involved. Payment for the three days' work, set at \$1500, was later raised to \$2900. Heather Cassils of Toxic Titties had the overtime rate almost doubled to \$50 per half hour, and arranged free motel rooms for models too tired to drive home after doing 15-hour working days.

Beecroft's work consistently represents one body type and one body type only, in the same way that all mannequins are one body type. Differences are subtle or non-existent, being confined to eye, hair and makeup colours. Although for Beecroft such subtle differences are ‘fixed,’ I do not feel her work critiques the stereotyped female body. Rather, by striving to make all models look the same, the tired theme of only one body type being acceptable is played out yet again. The extent of this was evident in the *VB46* photographic exhibition held after the *VB46* performance. Cassils, a bodybuilder, had images of her body altered in the photographed works to smooth out her muscles, giving her the normative figure Beecroft sought. Cassils had decided to stand for the entire performance – not sit or lie down when tired as instructed – to show defiance and strength, as all the models were exhausted after the long days leading up to the performance. (Ultimately, this strategy failed, as all the images that included Cassils in the photographic exhibition were taken during the days leading up to the performance and showed her seated or lying down.²³) Beecroft further refines the role of women in her work to make them fit a stereotype of passivity. For example, the models in *VB46* were instructed to have no interaction with the audience, making them objects to be consumed.²⁴

Performance artist Nao Bustamante plays the exaggerated blonde bombshell stereotype in her performance *America, The Beautiful* (1995).²⁵ Wearing a heavily hairsprayed blonde wig, excessive red lipstick and bronzing powder, Bustamante contorts her nude physique with packing tape in an attempt to control her flesh and make herself closer to the ideal. The audience becomes engaged with this circus-like performance of ‘becoming the ideal,’ with Bustamante regularly looking to them for affirmation that she is acting the way the audience expect her to behave – critiquing the idea that constant approval is needed when becoming the ideal. Further on in her performance, Bustamante rejects the audience by becoming upset at their responses. She destroys a bouquet of roses and storms off stage, only to return moments later to continue her performance in a jubilant manner.²⁶ Documentation of her

performance is in text and video format, freely available on Bustamante's website.²⁷ Unlike Beecroft, there is no altering of the image to make it perfect; Bustamante shows us the imperfect reality of the stereotyped ideal.

Throughout history, mannequins have reflected the ideal body image of the time. The body shape of mannequins is regularly modelled on real people, namely a model who fits the current body ideal. A sculptor models clay on an armature until the desired form is reached. From there the clay form is further 'refined' and made thinner in all manner of unexpected places. The hands, head and feet are made smaller; the stomach and waist whittled down, and the legs, arms and neck made longer. Leading mannequin designer Ralph Pucci has openly stated that mannequins are refined from the model in this way.²⁸ Mannequins serve to display the fantasy body that everyone is supposed to aspire to. In the fashion world, mannequins are used to sell the latest styles to the masses.

An image showing plus-size mannequins at a Swedish department store has been circulating on the internet since 2010; it was taken by Rebecka Silverkroon and posted on her blog.²⁹ In 2013 the image went viral after it was shared on the Women's Rights News Facebook page.³⁰ Although online conversation about these mannequins was predominately positive, there were still elements of negative body shaming, including discussion of the body types men are attracted to and the standard argument that advertising plus-size bodies (in mannequin form or not) is promoting obesity and general ill-health.

My mannequin project *The Reality of It*, 2012, is exhibiting and promoting 'one of a kind' bodies. There is no permanent reusable mold. Just as people can not be replicated en mass, neither can these mannequins. People identify with the mannequins in the project because they cover a range of body types. They're never going to match everyone completely but they are a whole lot closer than the current one size fits all approach.



Figure 2. Sarah Baird, *The Custom Mannequin Project*, 2014 BVA Hons installation at SITE 2014.

The key focus of this work is giving people a close up look at body types that they are not widely confronted with. On exhibiting the mannequins viewers will be able to walk amongst them, which enables them to identify with particular features and realise that their bodies exist in reality, what is shown in the media doesn't. Too much emphasis is placed on looking a certain way to conform to the current trend. To women, life is advertised in ways to achieve a better, thinner, younger body. My work makes people stop and think about their relationship with their body, teaching them their body is valid in its past, current and future forms.

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A WORLD OF SOUNDS AND SPACES: SOME NOTES AND REFLECTIONS ON 2013

Sam Longmore

This essay seeks to address the ideas motivating the making of three of my works, *Presence.2*, *(as yet)Untitled* (wall) and *Memorials to Active Listening*, all created for SITE 2013, work presented by graduating students from the Dunedin School of Art. I hope to explain the theoretical context of the works through a description of salient aspects of their creation and of their relationship to the ideas behind them.¹

PRESENCE.2, 2013

Maurice Merleau-Ponty's contribution to philosophy might be summarised in one deceptively simple sentence – "I am my body."² It is this thesis which, opposing a dualism of mind and body such as that formalised in the meditations of René Descartes, stimulated my ongoing interest in the philosophical tradition of phenomenology. *Presence.2*, a work rooted in the proportions and acoustic properties of its site of installation, was born out of my interest in this area of thought which continues to inform my practice.

For *Presence.2*, I determined the axial modes of the installation site using the formula $f = c/w$.³ I then moulded three plaster oblongs using engineering software to calculate their proportions so as to ensure that (when interacted with by viewers) each would resonate at a frequency derived from the site's axial modes. This derivation caused the sounds emitted by the plaster to be sustained through their compatibility with the space's architectural proportions, resonating for an extended period in the room relative to other frequencies. Embedded within the plaster were contact microphones (piezoelectric transducers) which amplified the vibrations in the objects caused by the viewer's touch. So as to prevent a positive feedback loop developing, the objects were suspended from the ceiling of the installation site, isolating them from the vibrations caused by the footsteps of viewers and from the speakers to which they were connected.

Conceptually, *Presence.2* was concerned with each individual's experience of phenomena as well as their communal interaction. The work called for bodily engagement on the part of viewers, with the intent that the combinative and physical nature of this engagement would present corporeal presence as a precondition of subjective perceptual experience, while demonstrating the inherent effect that the presence and actions of others have on this experience. Multiple viewers could activate the work simultaneously as a community of individuals collaborating in the creation of a soundscape tuned to its site of occurrence.

In considering the installation in terms of the collaborative engagement it fostered, one might reflect on Daniel Muszyczuk and Agnieszka Pindera's discussion of Konrad Smolenski's work for the 2013 Venice Biennale, *Everything was Forever, until it was no More*. In the publication accompanying the work, Muszyczuk and Pindera explore the relationship between community, sound, site and power; along the way citing Jaques Attali's book *Noise: The Political Economy of Music*: "All music, any organisation of sounds is ... a tool for the creation or consolidation of a community, of a totality. It is what links a power centre to its subjects, and thus, more generally, it is an attribute of power in all its forms."⁴ In contrast to this image of the soundscape as an attribute of a centralised power, *Presence.2* engendered a soundscape controlled democratically by the community of individuals bound together in their mutual creation



Figure 1. Samuel Longmore, *Presence.2*, 2013, plaster; contact microphones, audio-equipment, Room 126, dimensions variable. Installed at SITE 2013, Dunedin School of Art, Dunedin.

and experience of it. Within the work, the potential of sound (organised or otherwise) to link a group of individuals to a particular site remained. However, the hierarchical character that Attali, Muszyczuk and Pindera associate with soundscapes was removed; each individual viewing the work was partially responsible for the sonic nature of the environment they inhabited, each partially dictating the presence and intensity of the soundscape produced by the work, which was acting as an element or node in the 'centre' of this community.

Parallels between the 'identity' of *Presence.2* and the identity of the subject as it is presented by Merleau-Ponty might be drawn. For Merleau-Ponty, subjective identity develops as a "mosaic of sensations" with "no specific direction;" it is something constituted dialogically through an open-ended relationship to the phenomenal world, coming always after and as a result of perceptual openness and engagement.⁵ Each experience of *Presence.2* was simultaneously unique – as a result of the presence and actions of the viewers interacting unpredictably with the installation as subjective bodies within the space – and predetermined – through its being conditioned by the acoustic character of the exhibition site with its fixed proportions. The work's 'identity,' like the identities of its viewers, cannot be pinned down as singular; many experiences of it could be had, each differing from the next and adding richness to the work's overall and cumulative identity. If one could define an essential or constant character for *Presence.2*, it might be thought of as the sum total of the countless possible combinations of sounds produced by viewers interacting with it.⁶

The tension between *Presence.2*'s predetermined nature, on the one hand, and its reflexive relation to viewers, on the other, was further extended: the perception of the work's sonic character was dependent not only on viewers' actions, but also from the place where it was perceived, changing in accordance with the viewer's shifting position within the site of installation.⁷ A remark by the American composer John Cage is particularly apposite to this aspect of *Presence.2*. Cage stated not only that "everything we do is music," but also that "we are all in the best seat [from which to experience this music]," underscoring the notion that a single event can be perceived in a multitude of ways and also that the aural experience of sonic phenomena is inherently related to the location in which it is acquired. The many different perceptual experiences that *Presence.2* offered its viewers reflects my belief that none of the manifold modes of perception – aural or otherwise – of a single event can be taken as authoritative or superior to any others.

Through the spacing of the plaster rods, *Presence.2* foregrounded another concern inherited from Merleau-Ponty's phenomenological epistemology and the legacy of '60s minimalism – the perceiving subject's corporeal relation to and physical navigation of real space, i.e. the experience of perspective and movement in space – though it did so in a way which did not necessitate academic lensing or prior art historical knowledge. The distance between the suspended objects was such that viewers moved through the room in order to interact with each one. The work's sonic character was directly related to the point within the space from which it was experienced.⁸ The viewer's passage through the work's invisible sonic field offered a variety of aural experiences which shifted in pitch and volume. Moreover, the work was responsive to the presence of viewers within the installation space in ways which went beyond their direct engagement with it through physical action, responding also to the effect their bodies had on the acoustics of Room 126, to which the plaster rods were 'tuned.' Considered purely as a physical object, the presence of the viewer – as individuals or part of a group – passively altered the behaviour of sound within the room through a disruption of its passage. In this way, the viewer's physical presence in the installation space conditioned the soundscape created by the work to almost the same degree that it was conditioned by their direct interaction with it, or by the space itself.⁹

While Merleau-Ponty's theories ground my own work within an accepted philosophical system, some attendant issues arise. One relates to his understanding of what can contribute to a philosophically valid understanding of the external world; a second relates to his view that, assuming they share the same perceptual faculties (the ability to see, hear, touch, smell and taste), any two subjects should have the same experience of this "true world," and events occurring within it.¹⁰ I do not object to the presupposition of the existence of a phenomenal world external to us, and ostensibly accessible only subjectively through the perceptual faculties (in the sense of individual subjects

having subjective experiences in/of it); however, the problems inherent in the absolute priority given to individual subjectivity should be clear. As a collective and non-hierarchical affirmation of intersubjective experience, *Presence.2* existed as a material critique of this position.¹¹

If *Presence.2* can be thought of as a negotiation between nature predetermined and nature unplanned; between site pre-conditioning experience and (through attention paid to it) experience of site separated from it; between individual subjective experience and experience entwined with that of others, then it is a work which can be situated within a history of "object-based sound installation." This has been well described by Ethan Rose in the *Leonardo Music Journal*, where he describes the site of exhibition as something consciously considered, a key factor in the conceptual grounding and reception of the work.¹²

(ASYET) UNTITLED (WALL), 2013

Set into a specially constructed wall at the Dunedin School of Art, five speakers oscillated at varying speeds and intensities, suggesting high volume in the absence of perceivable sound. In addition to constituting a formal exploration of sonic material, *(as yet)Untitled (wall)* was concerned with the poetics of experiencing silence and also with our knowledge of things which we know to exist, but which do so outside of our direct perceptual relations. On one level, the work might be thought of as a kinetic sculpture, on another as an audio work received by the eyes of its viewers. For this work, I created a two-channel, three-movement composition using subsonic frequencies ('sounds' below 20Hertz). The frequencies used in each channel – too low to be responded to by human ears – corresponded to a set of 50 randomly generated integers between 5(Hz) and 18(Hz). The duration of these frequencies corresponded to another set of integers between 1(sec) and 5(sec). The randomness of the numbers was derived from atmospheric noise, "which for many purposes is better [more random] than the pseudo-random number algorithms typically used in computer programs."¹³

To take randomly generated numbers as the main structural element in composing *(as yet)Untitled (wall)* was a decision partially indebted to the work of American composer John Cage, whose importance in the history of avant-garde music and 'sound-art' cannot be overstated.¹⁴ However, although it shared compositional strategies with Cage (and others), neither *(as yet)Untitled (wall)*, nor any of its compositional aspects, can be thought of as *music*. For if music rightly reckoned is nought but sounds organised in time (in the definition of Edgard Varèse), we are then left with a picture of sound being the material of music just as paint is the material of painting. This view (which I feel is still apposite today) implies that one of the primary requirements of a *musical* work is the presence of *sound* which then needs to be *organised*. In turn, for sound to be *sound* it, ontologically speaking, requires the perception of an auditory body (a listening subject or object such as a microphone or recording device). In light of this understanding of music as something involving the organisation of sounds, and sound as something which essentially requires perception, *(as yet)Untitled (wall)* cannot be described as music (at least not in relation to its human audience); the frequencies used in it cannot be said to be sounds as they cannot be heard by human ears. The viewer's inability to perceive the sub-sonic frequencies of the work renders them something other than 'sound,' and my authorial application of a structure on the randomness of the numbers generated as something other than 'musical composition' – music being, by definition, "the organisation of sounds."¹⁵

Though it cannot be correctly considered music, *(as yet)Untitled (wall)* was nonetheless indebted to Cage for more reasons than the aleatoric methods used in its composition. In the deployment of frequencies which fall outside of the narrow band of the sonic spectrum perceivable by human ears, *(as yet)Untitled (wall)*, much like Cage's composition *4'33"* (1952), problematised the idea that silence exists as the total absence of perceivable sound.¹⁶ The act of listening to the work, which through the violent oscillations of the speakers was visually suggestive of high levels of volume, was experientially the act of listening to the surroundings. Those sounds with acoustic areas overlapping the area of the work became its aural focal point, standing in for the sounds missing from the oscillating



Figure 2. Samuel Longmore, *(as yet) Untitled (wall)*, 2013, 6" speaker cones, subsonic sound, audio equipment, dimensions variable. Installed at SITE 2013, Dunedin School of Art, Dunedin.

speakers – much like the ambient sounds produced by the audience stood in for the sounds missing from the piano in 4'33". In contemplating the work, viewers were removed from day-to-day life and were able to experience the silence (i.e., the ambient sound) which surrounds them. At the moment that viewers became aware of the ambient soundscape of their environment, an ontological transformation took place: the sonic material shifted from 'silence' or 'noise' (for the two are one and the same) to a soundscape perceived. Thus perceived, non-sounds became sounds – silence begat noise and vice versa.¹⁷ Here again the influence Cage's practice and writings on and around silence is apparent – instead of producing sound, *(as yet) Untitled (wall)* foregrounded those sounds which existed around it (previously masquerading as silence).

It is instructive to dissect silence more thoroughly in relation to this work. Following Cage, Kate Callaghan has written on the social-cultural production of 'silence,' noting the primacy given to certain sonic events at the expense of others. In her essay "Some Thoughts on Voice and Modes of Listening," Callaghan considers how privileging of this kind impedes a potentially fuller subjective engagement with the phenomenal world, astutely observing that "as a city dweller, silence requires my removal from day-to-day life, which is full of ambient industrial noise." Having posed the question, "if we are constantly surrounded by sound, then what do we hear?" she answers, "in the same way that

we do not always see, we make choices about which sounds are valorized and which are 'noise' ... Our choices are of course often more complex since the two modes may overlap: as in silence equated to removal from industrial 'noise'; silence created through cultural valorization of 'natural' over urban sound."¹⁸

If we look further into the para-ontologies of sound and silence, we find a paradox linking *(as yet)Untitled (wall)* to the work of Toshiya Tsunoda, an artist who specialises in recording extremely quiet sounds such as the minute variations of air pressure inside a pipe or bottle.¹⁹ Once again, Callaghan eloquently explains why the frequencies used in *(as yet)Untitled (wall)* do not qualify as 'sounds':

If sound is merely a means by which energy, constantly alternating at great speed between potential and kinetic energy, is passed through air or other medium as pressure waves, then it is a phenomenon which occurs over both time and space. Secondly, this event requires a subject in order to hear via the auditory perceptions of the ear. To use the old example: if a tree falls in the bush, empty of auditory subjects, does it make a sound? By our first definition, yes, of course, but by the second due to the absence of auditory subjects, the tree is silent.²⁰

In light of this understanding of sound and silence, the paradox linking my work to Tsunoda's emerges in the form of a question regarding the ontological status of sound and silence. If sound can be correctly thought of as sound only on being heard – if the falling tree is silent without the presence of a subject or object to hear it – what then is the status of the phenomenon Tsunoda records before he records it (too quiet to be heard without his specialised equipment and techniques) – or, of that which causes the speakers in *(as yet)Untitled (wall)* to oscillate (unheard but visibly present)?

Although the topics discussed above are formal in nature (relating to sound as a material, to the practice of musical composition where it is most commonly encountered, and to the dialectic relationship between sound and silence), *(as yet)Untitled (wall)* also gestured poetically (though perhaps more emphatically) outwards. While its form embodied concrete examples of the physically un-sensible (i.e., atmospheric noise and subsonic frequencies), *(as yet)Untitled (wall)* gestured allegorically to other facets of reality that we are incapable of incorporating into our lived experience, in particular pointing up the limits of intersubjective phenomenological epistemology. To help elucidate these abstract notions, I would ask the reader to consider the subjective experiences had by 'the Other,' and whether it is possible for us as separate subjects to truly share such experiences. At first this proposition may seem to represent a challenge easily overcome by interaction through simple conversation; however, signs delivered orally are vague – there is always uncertainty where language is concerned. Ambiguity remains and always will.²¹ In order to avoid a discussion rooted purely in linguistic theory (on which I am no authority), it is enlightening to consider the work of Henri Bergson in relation to this critique of 'shared experience' – the proposition that it is impossible to understand for oneself the experience had by the Other:

In *Time and Free Will*, Bergson discusses how we might be able to relate to the psychic states of the Other:

Hence we have to distinguish two ways of assimilating the conscious states of other people: the one dynamic, which consists of experiencing them oneself; the other static, which consists in substituting for the consciousness of these states their image or rather their intellectual symbol, their idea. In this case the conscious states are imagined instead of being reproduced; but, then, to the [static] image of the psychic states themselves some indication of their intensity should be added, since they no longer act on the person in whose mind they are pictured and the latter has no longer any chance of experiencing their force by actually feeling them.²²

Bergson's perceptions allow us to make some inferences regarding the importance and unknowability of the generative experiences which call psychic states into being. According to Bergson, we only understand the emotional states of the Other through *dynamic* experience, that is by experiencing them ourselves, and that to attempt to understand them *statically* is to reduce both the state and the subject to an "intellectual symbol." The intellectual image of the Other's psychic state necessarily excludes the experience of the phenomenon which caused that state. To the mental image acquired, the intensity of the state experienced by the Other can only then be added through

imagination – it is always partially assumed. A *static assimilation* of the Other's experience is always insufficient, for without direct experience of the event which called up the state in question in the Other's psyche (and of which the state's intensity is a direct correlative) a total understanding of the state is always beyond the assumptive (secondary) subject. Intensity of feeling is thus related to an external cause which as imaginers we did not (and cannot) experience for ourselves.

Furthermore, by virtue of occupying a separate body, we perceive phenomena from a different perspective to the Other.²³ This essential difference is a combination of two elements: physical difference (for even when observing the same phenomenon, as separate subjects we cannot concurrently occupy and observe from the same point in physical space) and biographical difference (for even if that physical difference could be overcome, if two objects could exist in the same place in space at the same moment in time, it is impossible that they and I could have had the same experiences throughout our whole lives up until that moment of mutual experience. Furthermore, it seems impossible that our experiences of the environment in which we were brought up should not in any way condition our responses to phenomena thereafter).²⁴ It should by now be clear how, in light of these differences, direct experience of phenomena is affected by extrinsic elements which are specific to each perceiving individual; and why, therefore, the subjective experience of the Other is, as far as I can reason, intrinsically unknowable, unassimilable, an aspect of reality outside of our means of understanding even if the object of our perceptions is identical.²⁵ It is to this fundamental realisation, among other things, that (*as yet*) *Untitled (wall)* points.

MEMORIALS TO ACTIVE LISTENING, 2013-14



Figure 3. Samuel Longmore, *Memorials to Active Listening*, 2013, concrete, mp3 players, earbuds, acetate records, dimensions variable. Part I.



Figure 3. Samuel Longmore, *Memorials to Active Listening*, 2013, concrete, mp3 players, earbuds, acetate records, dimensions variable. Installed at SITE 2013, Dunedin School of Art, Dunedin.

Let us cross a large modern capital with our ears more sensitive than our eyes.

Luigi Russolo²⁶

Memorials to Active Listening was a segmented project carried out in three phases: the first dealt with recording and re-presentation, the second with presentation and site, and the third engaged all of these elements simultaneously.

The first phase of the work existed somewhere between direct and mediated experience of an aural environment, blurring the line between the two while taking up R. Murray Schafer's theory of *schizophonia*, which finds its etymological roots in "[t]he Greek prefix *schizo* [which] means split, separated."

Schizophonia refers to the split between an original sound and its electroacoustical transmission or reproduction. It is another twentieth-century development. Originally all sounds were originals. ... Since the invention of electroacoustical equipment for the transmission and storage of sound, any sound, no matter how tiny, can be

blown up and shot around the world, or packaged on tape or record for the generations of the future. We have split the sound from the maker of the sound.²⁷

This phase of the project consisted of mp3 players embedded in roughly hewn concrete cubes, with a set of earbuds protruding from one of the faces playing sections of soundscapes experienceable at four distinct locations. Each concrete cube was installed at the site corresponding to the recordings on the player encased within it, thereby creating a simultaneously direct and mediated listening experience of a soundscape at the physical location which produced it. The death of the batteries powering the mp3 players acted as a temporal limit on how long the cubes spent at their respective sites, referencing the spatiotemporal specificity of the sounds before they were 'recorded.' After recording the sounds and encasing the mp3 players inside the concrete cubes, the digital files were removed from my computer, ensuring that the soundscapes were preserved only temporarily in the form outlined above. The object of this phase was to highlight the spatiotemporal specificity of sound, while utilising properties of acousmatic sounds (those separated from their visible sources) to facilitate a more concentrated listening experience.²⁸ After I had deleted the digital traces of the sounds from my computer, the 'recording' of the soundscapes could then more accurately be called a stretching of their availability rather than an archival act of preservation.

Like *Presence.2*, the first phase of *Memorials to Active Listening* was essentially concerned with the viewer's navigation of space and sought to place this in the foreground of the viewer's experience, alongside an awareness of the individual characteristics of spaces as they were presented to them through their aural faculties. From the works' placement at disparate, though conceptually and materially relevant sites, a roundabout link to the land art of the 1970s might be drawn; however, the sites for phase one were chosen primarily for their specific and geographically distinctive aural properties rather than for their visual appeal – aural land art, if you like. As there was no public promotion preceding their placement, encounters with the *Memorials* could not be had intentionally; rather, viewing was dependent on chance, a serendipitous blundering into the work's localities.

The second iteration of the work took place as part of SITE 2013. The four concrete cubes, now mute through the inevitable failing of the batteries powering the concealed mp3 players, were redisplayed in the gallery of the Dunedin School of Art. In this phase, the initial engagement with notions of site specificity continued, despite the fact that the institutional venue chosen for the second phase contrasted with the off-site locations of the first. Where the first part of the project solicited experience in the world at large, the second dealt with the experience of the art gallery as a specific observational site, with its own connotative and signficatory effects. As *objets d'art* located within the DSA gallery, the cubes adopted a consciously sardonic (post-)minimal stance; in order to note the imperfections on each crumbling face, the viewer was required to physically shift within the gallery space. As Merleau-Ponty put it in *The Phenomenology of Perception*:

It is true that external objects too never turn one of their sides to me without hiding the rest, but I can at least freely choose the side which they are to present to me. They could not appear otherwise than in perspective, but the particular perspective which I acquire at each moment is the outcome of no more than physical necessity, that is to say, of a necessity which I can use and which is not a prison for me: from my window only the tower of the church is visible, but this limitation simultaneously holds out the promise that from elsewhere the whole church could be seen.²⁹

Alongside the cubes, four transparent 12-inch lathe-cut acetate records were presented at DSA. On the a. sides the records contained sounds once present at the recording sites, while the b. sides consisted of compositions by myself and other artists. The process of composition was inspired by *musique concrète*, with my collaborators and I using the recordings from phase one as raw material from (and with) which we set about composition.³⁰ After around 200 plays the sound quality of a lathe-cut record begins to deteriorate, so while the records were the closest this work came to any sort of permanence or preservation of the soundscapes experienced, they, like the mp3 players, continued to resist the archival urge. Again, they can be considered as a stretching of the soundscapes' availability, a further extension of the sounds once experienceable at the physical locations of phase one.

The third phase of the project took place at the Audio Foundation Gallery in Auckland where the records were re-presented to a wider listening community, this time audibly – playing until the sounds scratched into their faces were worn away by the needles of the record players. The records, each in an edition of five, acted as essential elements within the rationale of the project – the *a.* sides represented the fading, physical objectification of the sounds experienced before and during the first phase of the project, while the *b.* sides alluded allegorically to the variation we can expect to find in the broader context of general experience in and of the world. Continuing to work with the project's overarching concern for acousmatic sound, the third phase consisted of a set of turntables on which the records spun continuously for the duration of the show. Although on one level this was certainly a celebration of the collaborative effort required to complete phase two, to view this phase of the project as an listening party, elevated and legitimised by the gallery as its venue, would be to skim over more fruitful readings and fall into a trap, the exploration of which was its objective.

The third phase of the project was ultimately concerned (once again) with the urge to archive and the temptation to consider recorded sound as substitutable for or equivalent to first-hand experience of the phenomena recorded. The way in which audio recordings create an impression that it is possible to segregate specific sounds from their wider environment, while at the same time preserving the potential for these sounds to be perceived as they might have been in their original context, gives rise to this temptation. This not only suggests that elements of experience can be authoritatively captured, but also that subsequent re-presentations of these elements can be made identical to each other. This impression is of course illusory – our perceptual relationship to anything which has been removed from its original context is fundamentally altered by virtue of its removal and by the methods used in removing it. This being the case, the reception of an audio recording should be taken as a new experience in itself, conditioned by its own specific set of factors.

In my project, the sounds were redeployed in a new context (city, venue, moment in time) affected by, among other things, the means and limitations of this re-presentation; the acoustic properties of the new space; and any ambient sound that may be perceivable from within the space's acoustic area, not to mention the connotations of the re-presentation site. All these elements are distinct from the factors conditioning the recorded phenomena's original context and combine to create a profoundly different experience of the phenomena. With each revolution, the sounds produced change and degenerate. The records, through their very use, are in the process of fading away, ensuring that each encounter over the period of the exhibition was unique. To have experienced the sounds of the records is to have experienced their passing gradually from existence at 33 revolutions per minute.

Grounded in the writings of Maurice Merleau-Ponty, **Samuel Longmore's** work occupies the space where his interrelated conceptual concerns for the phenomenology of aural perception and the experience of architectural space overlap. Sam has a BVA in sculpture from the Dunedin School of Art. He now resides in Auckland and is working towards an MFA at the University of Auckland's Elam School of Fine Art. His recent shows include "Everyday I Hear Things" (Audiofoundation Gallery), "Stand-Ins" (Elam ProjectSpace Gallery) and "Cross St. Project" (Cross Street Gallery, Auckland).

1. However, an a priori understanding of the concepts and discourses informing the works is not essential for their appreciation, and although these ideas are important in that they stimulated the works' creation, they were more or less trivial in terms of the experience of the works had by viewers. While the form of each project was designed to make understanding of the ideas behind it *possible*, the capacity for the work to create an immersive and meaningful experience for the viewer should not rely on their knowledge of these potential meanings. Thus, it was not my intention for the works' formal qualities to only communicate a didactic lesson or critique; it was much more important was for the works to produce experiences that were engaging, without requiring specialised knowledge. To a point, each work was designed to be open-ended, with meaning detached from conception and ultimately sensitive to the viewer's individual, subjective experience.
2. Maurice Merleau-Ponty, *The Phenomenology of Perception*, trans. Colin Smith (London: Routledge, 1962). Note on pg 174 and p198. Full text available online <https://archive.org/details/phenomenologyofp00merl>

3. An axial mode is the specific length of a sine wave (i.e. its frequency or pitch) such that, when traveling along the shortest route between two parallel surfaces of an interior space, it returns to its point of origin just in time to reinforce its next cycle. $f = c/w$ where f = frequency, i.e. one of the three axial modes of the space; W = wavelength, i.e. the distance (in meters) of a round trip between two parallel surfaces, here the ceiling and floor); and C = the speed of sound, 343.2 m/s. The resonant frequencies of a space might be thought of as its acoustic signature, each space having a different set of tones which, having been reinforced by the architectural proportions of the space in question, resonate for an extended period within it relative to other frequencies.
4. Jacques Attali, *Noise: The Political Economy of Music* (Minneapolis: University of Minnesota Press, 1999), 6. Cited in Konrad Smolenski, *Konrad Smolenski: Everything was Forever, until it was no More*, eds Daniel Muzyczuk and Agnieszka Pindera (Warsaw: Zachęta – National Gallery of Art, Mousse Publishing, 2013), 33.
5. Maurice Merleau-Ponty, *The Phenomenology of Perception*, 249.
6. Also represented in the work were Alphonso Lingis' conception of *plastic subjectivity* and Aristotle's treatment of *potentiality* and *actuality* – the notion that the world experienced and the sense of self that experiences it are both emergent phenomena, pliant and tractable, forever in a state of 'becoming'. The sense of self is constituted gradually through a dialogue with the individual's environment and its associated stimuli, and the environment is continually affected by the subjects which populate it. For an introduction to Lingis' concept of plastic subjectivity, see Tom Sparrow, "Bodies in Transit: The Plastic Subject of Alphonso Lingis," *Janus Head*, 10:1 (2007), 99-122, at 101, <http://www.janushead.org/10-1/sparrow.pdf> [accessed 1 Oct 2014.]
7. This was due to the effect of *hotspots*, an acoustic attribute of a space which like an axial mode is directly related to its proportions. Acoustic hotspots can be thought of as points within a space where (due to the focusing effects of its architectural proportions) the nodes or anti-nodes of a standing sound wave are located.
8. In their book *Spaces Speak, are you Listening? Experiencing Aural Architecture* (Cambridge, Mass.: MIT Press, 2007), Barry Blesser and Linda-Ruth Salter carry out an extensive study of the history, usage and implications of "aural architecture." Their study includes a detailed treatment of this phenomenon and its effect on the perception of sound within interior spaces.
9. Herein lies the significance of the title "Presence".
10. In a posthumously published work, Merleau-Ponty addressed this bias, which he regarded as essential and inescapable: "it is the world I inhabit, the natural world and the historical world, with all the human traces of which it is made – still as soon as I attend to it this conviction is just as strongly contested, by the very fact that this vision is mine." (emphasis added). Maurice Merleau-Ponty, *The Visible and the Invisible*, trans. Alphonso Lingis (Evanston: Northwestern University Press, 1968), 5.
11. This view holds that each person has philosophically valid experiences of the world through their experience of it as a mind incarnate, relating to it though subjective engagement with it as a perceiving, corporeal subject. However, this position notably excludes the importance and influence on perception of variations in a subject's biography, cultural upbringing, gender, age and so on. The effect of these factors (which are external to direct perceptual experience) on an individual's knowledge of the world are discussed in more depth below.
12. Ethan Rose, "Translating Transformations: Object-based Sound Installation," *Leonardo Music Journal*, 23 (2013), 65-9.
13. "In reality, most random numbers used in computer programs are [only] pseudo-random, which means they are generated in a predictable fashion using a mathematical formula. This is fine for many purposes, but it may not be random in the way you expect if you're used to dice rolls and lottery drawings. RANDOM.ORG offers true random numbers to anyone on the Internet. The randomness comes from atmospheric noise, which for many purposes is better than the pseudo-random number algorithms typically used in computer programs." See <http://www.random.org> [accessed 6 April 2014].
14. Throughout his career Cage used chance operations as an alternative to the rigidly formal mathematical compositional structures prevalent at the time (such as twelve-tone composition or serialism) whereby sound was arranged according to a series of predetermined rules as opposed to conventions of melodic and harmonic structure. See Richard Kostelanetz, *Conversing with Cage* (New York: Routledge, 2003), 215.
15. See Edgard Varèse and Chou Wen-Chung, "The Liberation of Sound," in *Audio Culture: Readings in Modern Music*, eds Christoph Cox and Daniel Warner (New York: Continuum International, 2004), 17-21. That a distinction between music and "something else" need be drawn perhaps points to a state of anxiety suffered by those working with sound within schools of 'fine art'. The fact that (as yet) *Untitled (wall)* needs be distinguished from music in the first place has few if any parallels in other art media, e.g., painting.
16. Silence has long been understood as the unacknowledged experience of ambient sound. Thus, both these works could be described as silent, even, albeit paradoxically, to have *produced* silence; however, on trying to experience (i.e. listen to) the silence produced, the viewer/listener inevitably experiences the ambient sounds perceivable from the space around them. Incidentally, in relation to Cage's employment of chance as a compositional tool, the length of '4'33" was derived from random operations relating to the classical Chinese text the *I Ching* and tarot cards among other things.

17. Noise can be defined as "that sound which occurs where it should not;" the existence of noise is a matter of subjective preference and essentially relies on the opinion of whoever is perceiving it. See Brandon LaBelle, *Acoustic Territories: Sound Culture and Everyday Life* (New York: Continuum, 2010), 47.
18. Kate Callaghan, "Some Thoughts on Voice and Modes of Listening", *Soundsite: the Online Journal of Sound Theory, Philosophy of Sound and Sound Art*, <http://www.sysx.org/soundsite/texts/02/VOICE.html> [accessed 4 March 2014; from 7 April 2014, accessible at http://www.intermediamfa.org/imd501/index.php?pg=blog&post_id=641].
19. For examples of Tsunoda's recording work, see Toshiya Tsunoda, *Extract from Field Recording Archive #1* (Wrk, 1997). Online at Discogs, <http://www.discogs.com/Toshiya-Tsunoda-Extract-From-Field-Recording-Archive-1/release/859187>.
20. Callaghan "Some Thoughts on Voice."
21. A trans-humanist argument might be made that the barrier language imposes upon us is becoming less of an obstacle as we increasingly immerse ourselves in a world mediated by the digital, in which we are presented with the immanent potential for real-time communication with speakers of other languages. However, some concepts cannot not be simply translated from one language to another, and any attempt to do so only produces a crude approximation or imperfect facsimile.
22. Henri Bergson, *Time and Free Will: An Essay on the Immediate Data of Consciousness*, trans. F. L. Pogson (Mineola, NY: Dover Publications, 2001), 186.
23. The self-evident conditioning of experience by individual perspective is well covered by Merleau-Ponty in *The Phenomenology of Perception*. A further quote from Bergson is also illuminating: "As my body moves in space, all the other images vary, while that image, my body, remains invariable. I must therefore make it a centre, to which I refer all the other images." Henri Bergson, *Matter and Memory*, trans. Nancy Margaret Paul and William Scott Palmer (London: George Allen & Unwin, 1912), 43.
24. *Biography*, as the term is taken to mean in this text, and *memory*, as it is commonly understood, are interwoven to the point of merging. In *Matter and Memory*, Bergson comments on the conditioning of perception by memory/biography that "there is no perception which is not full of memories. With the immediate and present data of our senses we mingle a thousand details out of our past experience. In most cases these memories supplant our actual perceptions, of which we retain only a few hints, thus using them merely as 'signs' that recall to us former images." (p. 24) See further; *ibid.*, pp. 70, 123, 130 and 170.
25. This is intended here merely as an epistemological argument and by no means an argument for an intrinsic incapacity for learning or doing based on an intrinsic incapacity for knowing. See further; Merleau-Ponty, *The Visible and the Invisible*, 9-11, and esp. p. 10 on the problem of intersubjectivity.
26. Luigi Russolo, *The Art of Noises* (New York: Pendragon Press, 1986), 23.
27. R Murray Schafer, "The Music of the Environment," in Cox and Warner, *Audio Culture*, 29-39.
28. "[T]he acousmatic sound is split from its visual source and bought into an auditory field to participate in the making of a more concentrated listening experience." LaBelle, *Acoustic Territories*, 14.
29. Merleau-Ponty, *Phenomenology of Perception*, 104.
30. John Glasgow, Nicholas Graham, Lisandru Grigorut and Sefton Holmes each contributed material to a separate record.

LOOKING THE OTHER WAY: CONTRADICTIONS IN THE CHRISTIAN WORLD AND IMPLICATIONS FOR THE ETHICAL TREATMENT OF NONHUMAN ANIMALS

Tara James

When we suffer, we suffer as equals and in their capacity to suffer the dog is a pig, is a bear, is a boy.

Philip Wollen¹

When it comes to considering nonhuman animals with which we as human animals share this world – whether ‘cute,’ domesticated, endangered, wild or livestock – it is my opinion that all are of equal value, deserving of consideration, compassion and a peaceful, unhindered life. Although I do not identify as Christian, I respect and believe in many of the values considered to lie at the core of Christianity: love, peace, justice, hope, grace and service, to name a few. Religions such as Buddhism and Hinduism have similar beliefs when it comes to appropriately moral ways in which to live life, and these are apparent in their culture of practicing non-violence (*ahimsa*) and vegetarianism.

ANIMAL REPRESENTATION

The four evangelists associated with the Christian Gospels, Matthew, Mark, Luke and John, are commonly represented by nonhuman animals or as human with nonhuman animal heads. Matthew the angel embodies brotherly sympathy; Mark the lion is associated with royal power; Luke the ox is connected to sacrifice; and John the eagle, contemplation. All are considered to represent aspects of Jesus Christ. These are one of many examples in Christianity (and pre-Christianity) in which nonhuman animals are linked to spiritual power and are seen as material representations of desirable attributes, embodying god(s) and correspondingly treated as deities.

The same can be seen in ancient Egyptian religion, where gods and goddesses such as Anubis, Horus and Bastet are pictured with nonhuman animal heads. Bastet (a goddess of protection) offers an explanation of cat worship in Ancient Egypt as she is represented with a cat or lion's head, resulting in the veneration of cats in her honour. Hundreds of common idioms – ‘brave as a lion,’ ‘gentle as a mouse,’ or the less affirming ‘fat as a pig,’ ‘blind as a bat’ – present simplified, more contemporary examples of how this concept works. But the question must be asked: Is it ourselves we see in them or them we see in ourselves?

In *Beyond Sacred Violence: A Comparative Study of Sacrifice*, Kathryn McClymond discusses the totemic power of the nonhuman animal, explaining that “within certain communities, specific animals come to be viewed as material representations of the community deity. When crises develop, these ‘totems’ are consumed in sacrificial banquets.”²



Figures 1 - 4. Tara James, *Dumb Animals?*, 2013, detail, welded steel, papier-mâché, animal skulls, paint, textiles, wood, found objects, approx. 7 x 2 x 3 m. Photos: Tara James.



The processes behind these acts are entrenched in ancient beliefs involving the link between the animal totem, its deity and the strengthened connection between the community and their god(s) as a result of the sacrifice. This practice is far removed from today's thoughtless ethic of consumption, wherein every week billions of nonhuman animals lose their lives and liberty, to die without respect or honour for the sake of human greed and economic prosperity.

"What do Animals and Religion Have to do with Each Other?"³ is the title of an essay in which Laura Hobgood-Oster, a scholar of the history and comparative study of religions, addresses this very question. She responds: "They have inhabited the world of human religious imagination, ritual, myth, text and community for thousands of years. But in the course of the last several decades this deeply religious relationship has been forgotten, swept aside, ignored, or, sometimes, denied."⁴

TREATMENT OF ANIMALS TODAY

A former bank executive, philanthropist and animal rights activist, Philip Wollen has summarised the disastrous impact of the human race on other animals:

Only 100 billion people have ever lived, 7 billion people live today, and yet we torture and kill 2 billion sentient, living beings every week. 10,000 entire species are wiped out every year because of the actions of one, and we are now facing the sixth mass extinction in cosmological history. If any other organism did this a biologist would call them a virus.⁵

This figure includes an estimated two billion Christians, supposedly practicing Christian values. In his book *For Love of Animals: Christian Ethics, Consistent Action*, Charles Camosy – theology professor, vegetarian, Catholic Christian – addresses this issue. Camosy contributes to a discourse about the mistreatment of nonhuman animals in contemporary society, connecting consumerism, loss of values and a selfish, disconnected lack of concern with this problem.⁶

In his book, Camosy cites a paper entitled "Information and Communication Technologies (ITC) Contribution to Broiler Breeding"⁷ to question the ethics involved in factory farming. In the paper, the author, Dr. Yoav Eitan (an Israeli chicken-breeding company executive), discusses the variables, technologies and genetic 'enhancements' that may affect the growth, and therefore the profitability, of chickens raised in factory farms. He describes in detail the means used to prevent feeding chickens from feeling full, leading to obesity and affecting their reproductive capabilities. Camosy comments: "With these kinds of attitudes and technologies, we are now light years from anything that resembles kindness and respect for animals. The logic of profit and consumerism has taken over completely."⁸ Throughout his book, Camosy maintains an insistence on our species' ethical failure due to the disconnection caused by what Mary Eberstadt describes as "rampant and unexamined Western consumerism" and "an ethic of feckless consumption according to which more is better, all the time."⁹

These sentiments were recently echoed on social media site *Upworthy*,¹⁰ which hosted the online video agency Catsnake Film's presentation on the power of marketing, with a focus on factory farming. The audience, initially lulled into complacency and amused by descriptions of slick advertising techniques (presented by an actress impersonating a marketer called Kate Cooper), is wrongfooted when she concludes with a forceful reference to "the power of willful ignorance." She goes on to state that none of these marketing techniques would be successful were it not for humans' ability to ignore the things they do not want to acknowledge – in this case, the mistreatment and massive, systematised culture of cruelty experienced by the majority of the nonhuman animals we breed and consume.

Opposite page: Figure 5. Tara James, *The Spanish Inquichicken*, 2014, fibreglass, MDF, textiles, 1.2 x 2.5 m. Installation view from SITE 2014, Dunedin School of Art. Photo: Tara James



EXAMPLES OF 'ACCEPTABLE' TREATMENT

There are many farming and nonhuman animal 'production' practices that may be considered cruel and compassionless, or at the very least questionable. In most, if not all instances, these methods are sanctioned and considered acceptable under a variety of international animal welfare legislation. It only takes a minute online, searching topics such as 'treatment of male chicks' or 'veal calves,' to reveal hundreds of evidence-based accounts of the living and dying conditions of these beings.

In 2010, British newspapers *The Telegraph*¹⁰ and the *Daily Mail*¹¹ exposed the truth about the fate of male chicks in the egg industry – facts that animal rights activists had been trying to make public for years. Clandestine film footage revealed the fate of what are considered useless, non-profitable waste products of the industry, as they are dropped alive into giant mincing machines or, in some cases, gassed en masse and deposited in huge rubbish bags. Free range and organic chickens are also subjected to this treatment, as well as debeaking, whereby the females have the ends of their beaks burned or clipped off to prevent aggressive pecking in overcrowded conditions.

A by-product of the dairy industry, veal farming has been widely criticised for its practices. The Humane Society of the United States describes the standard treatment of veal calves on its website.¹² Veal calves are removed from their mothers soon after birth to be confined in crates, tethered by the neck, unable to turn around or move freely. This confinement and subsequent slaughter at 16 weeks result in the production of tender meat that can be sold at a premium. As only female calves are deemed useful in terms of future milk production, it is the males that are culled in this way. Despite recommendations for change made by the American Veterinary Medical Association and the American Veal Association, and a candid admission of the industry's inhumane, outdated practices by Randy Strauss, CEO of Strauss Veal, America's largest veal producer, these practices continue.

In New Zealand, we look to the Ministry for Primary Industries (MPI) for information about animal welfare policies and legislation. The Animal Welfare Act (1999) contains codes pertaining to the treatment and welfare of nonhuman animals, and complaints about non-compliance with the act are investigated by the MPI and the Society for the Prevention of Cruelty to Animals (SPCA). Examining the MPI website, a few key points are apparent. While it is stated that the ministry's role is to "lead and facilitate the management of animal welfare policy and practice in New Zealand" and that it "promote[s] policies for the humane treatment of animals, [as a] key participant in the ongoing animal welfare debate,"¹⁴ there is an even greater emphasis placed on commercial factors. Prominence is given to the growth of the economy in relation to New Zealand's primary production industries and an increase in export revenues to boost the country's prosperity. While it should be entirely possible to achieve both of the ministry's stated objectives, it is disheartening to discover the following disclaimer: "Note: Section 73(3) of the Animal Welfare Act 1999 provides that the National Animal Welfare Advisory Committee (NAWAC) may, in exceptional circumstances, recommend minimum standards that do not fully meet the obligations to ensure that the physical, health and behavioural needs of the animal are met."¹⁵

I can't help but wonder who decides what constitutes "exceptional circumstances" and how these might affect innumerable, helpless nonhuman animals? The literature examined offers no clear answer.

CONTEMPORARY CONSTRAINTS

*I said in my heart with regard to human beings that God is testing them to show that they are but animals. For the fate of human beings and the fate of animals is the same; as one dies, so dies the other. They all have the same breath, and humans have no advantage over the animals; for all is vanity.*¹⁶

Opposite page: Figures 6. Tara James, *Mother*, Fibreglass, 2014, found objects, textiles, ledlights, 2 x 2 x 0.5 m. Installation view from SITE 2014, Dunedin School of Art. Photo: Tara James



According to the Animal Liberation Front¹⁷ website there are a variety of religions, some Christian-based, whose adherents practice a vegetarian or vegan lifestyle and therefore actively choose to remove themselves from participating in nonhuman animal abuse and consumption. While Hindus, Jains and Buddhists are commonly acknowledged for their advocacy of vegetarianism and non-violence, many members of the Seventh-day Adventist Church, Rastafarians, Baha'i, the Bible Christian Church (which founded the first Vegetarian Society in 1847) and the Quakers (who founded the Friends' Anti-Vivisection Society in 1892) also follow a vegetarian or vegan lifestyle based on their various interpretations of the Christian Scriptures. Other religions such as Orthodox Christianity and the Church of the Latter Day Saints (Mormons) have rules limiting the amount and types of animal flesh that can be eaten and the times during which they may be consumed.

In her book *Animals and Society: An Introduction to Human-Animal Studies*, Margo DeMello recognises the important role that nonhuman animals still play in religion worldwide. DeMello discusses their function in expanding our understanding of religious concepts, in mythology and in religious ritual.¹⁸ The concept of reincarnation – the belief in a cosmic cycle of rebirth that is central in Jainism, Hinduism and Buddhism – ensures that the practice of peaceful coexistence is of utmost importance. Despite the concept being based on a pyramid of significance, placing humans at the pinnacle, the karmic threat of demotion to an animal form in the next life can only have positive effects for nonhuman animals spared violent treatment.

Hinduism

One can measure the greatness of a nation and its moral progress by the way it treats its animals. ... The cow is the purest type of sub-human life. She pleads before us on behalf of the whole of the sub-human species for justice to it at the hands of man, the first among all that lives. She seems to speak to us through her eyes: 'you are not appointed over us to kill us and eat our flesh or otherwise ill-treat us, but to be our friend and guardian.'

Mahatma Gandhi¹⁹

In 2014 the cow is still sacred and revered in Hindu India as it has been for thousands of years, and in most Indian states it is illegal to kill a healthy cow. In a belief probably originating in Vedic scripture, dating back 5000 years, the cow is thought to embody every positive cosmic energy: purity, goodness and completeness.²⁰ Economically speaking, the cow is also a very valuable nonhuman animal in a largely vegetarian nation that consumes a substantial amount of dairy products, and where cow dung is used as both fuel and fertilizer. In addition to cow worship, in India Hindu gods are able to take on human-animal form. Human-animal hybrids are well known in the cases of Hanuman (monkey form), Ganesh (elephant form) and Vishnu (lion form), to name only three of many.

PERSONAL PRACTICE AND ETHICAL CONCERNS

Through experimentation with different techniques and materials, including clay modeling, mould-making, silicone and fibreglass casting, my practice has seen my skill base expanding. As well as increasing my practical, technical knowledge, the shift in materials from animal remains to animal representation also indicates a shift in my work, removing any element of exploitation or commodification of the animal itself. After reading Steve Baker's *Artist | Anima*²¹ I became more aware of the impact of exploitation and harm done to nonhuman animals, whether actually or symbolically, as a result of the practice of artists. Although more obvious examples of artists with questionable moral attitudes and ethical practices are discussed in Baker's book, in particular it was the work of Damien Hirst and Angela Singer that resonated negatively with me with regard to the use of nonhuman animal remains.

While, ethically, I am completely opposed to the use of nonhuman animals purposely slaughtered to become artworks, as in the case of the shark killed for Hirst's work *The Physical Impossibility of Death in the Mind of Someone Living*, 1991, I needed to readdress my feelings toward the use of long-dead remains intended for another purpose,

as in the case of Singer's taxidermy works. Singer argues that "people need to see animals in a new way... [artists need to] shock the viewer into a new way of seeing and thinking about the animal."²² I retort that art is subjective and therefore it is impossible to 'control' the message you may want to impart. I also find it hard to believe that, with the overwhelming infiltration of media and social media, the nonhuman animal is not already viewed in a myriad of ways, from nauseatingly cute to horrifically abused.

It is up to the individual to respond in a way that will effect profound change. Thus, my thinking on this issue resulted in the conclusion that I wanted to distance myself from the use of any nonhuman animal remains in my work, returning to my initial convictions about respecting the dead, the sacred nature of the body and the autonomy of the nonhuman animal. As much as it seems hypocritical and 'speciesist' to keep pets while eating the flesh of other nonhuman animals, it strikes me as equally unjust to commodify nonhuman animal remains for the sake of art, regardless of the message attempting to be conveyed.

COMMUNITY OF PHILOSOPHICAL PRACTICE

The last two centuries have seen a profound increase in investigation and thought in the areas of nonhuman animal ethics, biopolitics and what has been dubbed posthumanities. Many writers, philosophers and academics are now focusing on our relationships with nonhuman animals, the treatment of nonhuman animals and the autonomy of nonhuman animals as valid, individual sentient beings that have their own unique understanding of the world, independent of their relationship with the 'human world' or human perception of their reality. Giorgio Agamben, Martha Nussbaum and the late Jacques Derrida form a small selection of philosophers focusing on the subject and all have extensive interests in much wider, interconnected fields. Due to the vast scope of the literature on this subject, a brief overview of some of their theories follows.

In his book *The Open: Man and Animal*²³ contemporary Italian philosopher Giorgio Agamben explores the differences and similarities between humans and nonhuman animals. Traditional hierarchies of being have created boundaries that have impacted upon both nonhuman animal and humans, and this is particularly relevant in terms of human opinion and treatment of nonhuman animals. Such categorising has also had a major influence on the human ontological experience through the perceived connection between these hierarchies and the primacy assigned to human life, including an unchallenged power over all other lifeforms.

While Agamben's focus places him within the fields of biopolitics and post-humanities, Nussbaum discusses our oppositional relationships with different kinds of nonhuman animals in *Animal Rights: Current Debates and New Directions*.²⁴ As the title implies, animal rights and ethical considerations lie at the centre of her discourse. Essentially a dissection of unchallenged speciesism, Nussbaum's book highlights the marked differences in our treatment of companion nonhuman animals, livestock for food, captive nonhuman animals and nonhuman animals used for experimentation. The hypocrisy exposed here directs her discussion toward legal rights for nonhuman animals and makes a clear connection with centuries-old and ongoing issues involving human animal rights.

Derrida addresses the psychological basis of the notion that the separating of human and nonhuman animals, both physically and philosophically, allows man to reject the idea of his own animality while also placing all other animals in one homogenous group, the nonhuman. This egocentric separation permits humans to feel superiority over nonhuman animals and allows the justification of any treatment (or mistreatment) meted out to the nonhuman animal at the hands of man. In *The Animal That Therefore I am*,²⁵ Derrida speaks of the animal as other but also recognises a connection to his own human animality. In his discussion of the defining characteristic of nakedness, he alludes to the religious origins of the concept of 'otherness': "the property unique to animals and what in the last instance distinguishes them from man, is their being naked without knowing it. Not being naked therefore, not having knowledge of their nudity, in short, without consciousness of good and evil."²⁶ Thus we disallow the nonhuman animal a sense of self and relegate them to the position of inferior beings.

CONCLUSION

To conclude, I return to the crux of the problem. When considering all the nice, sensible 'rules' we have formulated about love, peace, kindness, non-violence and compassion, how is it possible that one of the world's largest spiritually connected demographic is still accepting the violence, covetous behaviour and rampant consumption associated with the meat, dairy, egg and poultry industries? Why are the heads of Christian organisations not advocating for vegetarianism, or at the very least demanding a dramatic improvement in conditions or an end to factory farming?

Lamentably, at the end of this process, I have no answer other than the sickeningly obvious one: greed. In 2013 I became vegetarian after many months of research and contemplation of my own existence as a human animal in this world. My current art practice acts as a means of visually expressing the respect and adoration I feel towards the other beings we share the world with, while creating the opportunity for discourse about an issue for which I am a passionate advocate. My work makes no apologies to those who find it blasphemous, sacrilegious or disrespectful, as its iconoclastic nature is intended to challenge a disassociated and unchallenged status quo, with the hope that provoking thought will activate change.

We patronise them for their incompleteness, for their tragic fate of having taken form so far below ourselves. And therein we err, and greatly err. For the animal shall not be measured by man. In a world older and more complete than ours they move finished and complete, gifted with extensions of the senses we have lost or never attained, living by voices we shall never hear. They are not brethren, they are not underlings; they are other nations, caught with ourselves in the net of life and time, fellow prisoners of the splendour and travail of the earth.

Henry Beston²⁷

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MATERIAL TRAJECTORIES IN FILM

Phoebe Thompson

Within the anthropology of art, a renewed interest in materials and objects has contributed to a new orientation which explores the role of artworks as active material components, suggesting that art has much in common with material culture studies.¹ In this essay, I will outline an anthropological approach to contemporary video installation art that draws on Alfred Gell's posthumously published book, *Art and Agency: An Anthropological Theory*.² For Gell, an anthropological approach to art by definition focuses on how artworks mediate 'social agency' and attribute significance to the context in which they are produced and received. I will be discussing the work of one contemporary artist – Mika Rottenberg – whose films are motivated by materiality, and will demonstrate the importance of materials and physical objects in film by bringing attention to materiality. I will begin by providing a phenomenological account of Rottenberg's most recent work at Andrea Rosen Gallery (New York), listing the materials and objects which form a relationship between objects and bodies in space. I will then discuss the power of material agency and the relationship between the film *Bowls Balls Souls Holes* and its installation counterpart. Thirdly, I will consider the role of the art object produced in the film *Squeeze*, as both a metaphor for the measurement of time and labour and as a superfluous industrial by-product. Lastly, I will focus on the material origins of Mika Rottenberg's films and her sculpture-orientated methodology.

Mika Rottenberg is a video installation artist currently working in New York. Rottenberg creates alternative realities where everyday mundane objects perform extraordinary functions: bingo balls act as portals to another world and clothes pegs activate cosmic phenomena. Her films connect geographical borders with absurd planetary forces – in *Bowls Balls Souls Holes* the narrative shifts from a Harlem bingo hall to the polar icecaps, and in *Squeeze* an elaborate and phantasmagorical industrial line connects lettuce fields in Mexico to a latex rubber plantation in India.

Upon entering Mika Rottenberg's most recent work, *Bowls Balls Souls Holes* at Andrea Rosen Gallery (7 May–14 June 2014), the first thing the audience encounters in the vast white space is *Tsss Tsss Tsss* – a work consisting of an old air conditioner, plant, hotplate and frying pan. To the left of the air conditioning unit is a large revolving blue door. On one side of the door is a large circle of tinfoil shreds and, on the opposite side, a bingo ball machine and flashing bingo board. Through the revolving door, past a temporary plywood room, there is a large makeshift yellow rectangular unit, approximately the size of a shipping container. The audience walk around the unit, through another doorway and down a long passage with purple-textured walls to the theatre which screens the video *Bowls Balls Souls Holes* (Bingo) (duration: 27 minutes and 54 seconds). The looped film is projected above an altar on the back wall, occupying the entire space. The viewer sits down to watch the screening. The film's three protagonists embody cosmic forces. The Moon (an overweight woman) becomes infuriated when a hole in the ceiling of the Harlem bingo hall drips water onto her face as she tries to nap in an empty corner. The bingo players are testing their 'luck' with The Sun (the woman announcing bingo numbers). As the game progresses, The Sun drops multicoloured clothes pegs down a chute to The Conductor (played by Garry 'Stretch' Turner, who holds the Guinness World

Record for having the world's stretchiest skin), who attaches each peg to his face in a circular pattern. The film ends as The Conductor spins around in his chair faster and faster until he combusts, like the sun burning brighter until it burns out.³

Outside the theatre, a series of works are installed on the gallery walls. Rotating and flicking, *Ponytails* is made from hair, wood, acrylic tubing, mechanical system, nylon mono filament, a ponytail holder and acrylic paint, and is mounted to the wall. The adjacent wall displays *One hour sculpture*: a shelf with plywood, stainless steel, glass jars, immersion heaters and an electrical system. A hole in the floor titled *Hole* is in fact a trompe l'oeil, made from laser-cut black fabric and acrylic paint. The bottom left corner displays *Untitled*, a small sculpture consisting of a porcelain lamp holder, 11-watt light bulb, electrical system, orange-peel spray texture, tinfoil, gum and acrylic paint.

The audience are led by sound and spatial devices through the installation which provides a phenomenological dimension to the work. Minute sounds and gestures are magnified – like the Tsss of a drop of water on a frying pan, or the flip of a ponytail – rendering extraordinary the mundane and ordinary.⁴ The audience's physical experience of the work is determined by object placement and the organisation of space. The revolving door activates the space, and activates the audience when they walk through it. There is a symbiotic relationship between the video and the installation, which directly references the film's materiality: dimensions, architecture, sound, raw materials and objects correspond to those that are seen on the screen. The artwork mediates social agency;⁵ for although the artist is the primary agent here, the installation and other inanimate objects are also agents in a secondary sense, acting as mediums through which the artist "manifest(s) and realise(s)" their intentions.⁶ The video decodes the installation, which is otherwise only semi-legible, and this renders the film an object of agency. In Rottenberg's work there is always continuity between the video, installation, and constrained spaces of industrial labour, which she references in her films and forces the audience to experience. Her work is more than the sum of its parts; each component is essential for the work to function coherently.⁷

In *Bowls Balls Souls Holes*, Rottenberg draws connections between the chaotic randomness of bouncing bingo balls in the machine and planetary systems.⁸ Rottenberg utilises round shapes for their cinematic and experiential possibilities: in the video, the balls and walls are moving in circles, and this reoccurring circular movement is integral to the work. We see this in the boiling glass in the hotel, the wheel of the scooter, the round earrings worn by Endid (the main performer), the electrical circuits, and in the inference to planetary movements. The film is motivated by objects and materials, following the principal of cause-and-effect. The first significant object in the video is The Moon, followed by tinfoil scraps, clothes pegs, a hole, a yellow bingo ball, an air conditioning unit, bingo balls, numbers, a flashing bingo machine, the boiling glass in the hotel and the circle.⁹ Each of these objects and materials lead the plot and dictate the actions. Significantly, each one of these objects is reinstated in the installation.

Squeeze (2010) continues Rottenberg's exploration of the production of objects, time and value through cause-and-effect phenomena. In this film, women from across the world harvest and process materials required for the production of an art object. Although most of the artist's factory scenarios do yield manufactured products – a block of cheese in *Cheese*, a cube of rubbish made from latex, lettuce and blusher in *Squeeze* – the products themselves are superfluous – they are useless and distanced from the capitalist mode of production and exchange. In *Squeeze*, the absurd factory line connects different global locations. Mexican women working in a lettuce field in California are massaged by Chinese women through a portal from an unknown location. Simultaneously, trees are being tapped for latex at a rubber plantation in India. A woman's breasts and cheeks are squeezed by two compressing walls, becoming pink and creating pink blush. Lettuce, makeup and latex enter the structure and are combined to create a final art object: a large rubbish cube. Gell's theory of agency can be applied to the cube in *Squeeze*; the art object prompts the audience to make inferences about the dichotomy between the materiality of the process we see in the film and the immaterial manner in which the art market value of a work is constructed.¹⁰ *Squeeze* is about the process of making an art object and about how value can exist in a pile of rubbish purely because it is an artwork. The rubbish cube that was produced in this work will never be seen as it was removed and placed in storage in the Cayman Islands. Collectors are able to purchase shares in the stored rubbish cube, but

are not allowed to physically see or own the art object.¹¹ The assembly line in this work functions as a metaphor; rather than a literal object of critique or representation. Rottenberg, talking about an earlier work, says "I suppose it really was based, somewhat literally, on Marx's theory of labour and value, but as more of a joke about surplus and product."¹² This reference to Marx's labour theory of value, and the inference that slow and endlessly repetitive tasks exaggerate the link that Marx established between labour time and surplus value, can also be seen in *Squeeze*.

In a recent interview (7 May 2014), Rottenberg discussed her fascination with infomercials, stating, "I like how they present a solution to things that are not necessarily a problem and make this whole narrative around this one little object."¹³ Her own methodology is consistent, always involving a search for a solution to something that is not a problem – much like the infomercials – and the invention of something that has no real function. As Slavoj Žižek has remarked, "this feeling for inert materiality has a special significance for our age, in which the obverse of the capitalist drive to produce ever more new objects is a growing mountain of useless waste, used cars, out of date computers etc ... in these piles of stuff, one can perceive the capitalist drive at rest."¹⁴ The very medium of video art, which she employs, is deeply embedded in the industrial process, not only because it relies on technologies manufactured in factories, but also because the neverending playback loop and the tedious task being depicted captures the repetitiveness of industrial labour.

Rottenberg's films are distinctly sculptural and her methodology consists of four stages. The first stage is drawing, which is an exercise in imagination rather than a structural plan. She then considers how to draw viewers in, and contemplates a sensory experience – touch, sound, smell and psychological state – that ultimately leads to the visual. In this way, her films become as tactile as they are visual.¹⁵ Following this, she goes on to decide who she wants to work with – typically employing people who capitalise on their difference because they are, for instance, very large, or tall, or people who alienate and commodify parts of their body which they choose to rent. She has hired bodybuilders, a Guinness World Record holder, professional erotic wrestlers, and a group of women who all have two-meter long hair. Finally, the set is built and the sculptural environment is constructed, and Rottenberg begins working with the cast in the space. Following the logic of cause-and-effect, the sculptural environment (film set) presents a problem which is then resolved, with material properties and behaviours always triggering the next sequence. The cast are predominantly women who care more for the materials in their environment than for other people, and who are led by materials through a pseudo-industrial process.

I have argued that film can be defined by its materiality, and that the role of the art object can be defined by its capacity to infer the artist's intentions. Employing an anthropological approach, two key works by Mika Rottenberg – *Bowl Balls Souls Holes* and *Squeeze* – have been analysed. A phenomenological description of Rottenberg's video installation work at Andrea Rosen Gallery lists the significant materials and object agency in both the film and installation. The material ontology of Mika Rottenberg's video works offers a new methodology for approaching filmmaking.

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THE CHAPEL ON THE HILLSIDE - OUTSIDE THE Paddock

Carl A. Mears

How to deal in a meaningful manner with "the ordinary"? It has seemed for a while that this is one of the most pressing concerns when trying to come-to-terms with art-practice in the 21st Century. It is a given, that art-practice is a human activity. Neither dogs nor narwhals do it as far as we know, and as a necessarily human activity, of enormous complexity, it lacks a singular designated form and/or function. The non-specific nature, but the savage insistence of practice, allows divergence over time through every aspect of both form and content and the lack of functionality has long been taken as a sacred trust.

Over the past 120 years, a proliferation of media foible, has followed technological invention. Even more marked in recent years has been the pursuit of scale, large scale – size. In size, form and production, art practice is now a rival in the areas of science, entertainment and gargantuan financial enterprise. We have come to inhabit the age of 'the Spectacle' as Debord would have it.

More than this, conscience and consciousness of spirit has been overtaken, annexed, corrupted, bought and then sold as a pup, by the forces of capital and government. Using the bogus scent of democracy and egalitarianism art is widely traded on the market-exchange of fashion and national ego. Product placement abounds with prestige consumables and automobiles and global formulaic fantasies of sporting competition, dominated by team sports each touting singular jousting athletes.

It is strange to think how, in spite of so many young artists now playing with digital aesthetics, it was actually Warhol who saw it coming most clearly. The massive shift from depth to surface that Warhol explained with celebrity culture and advertising has now taken hold of language itself and spread across the planet. It's no wonder that since the 1990s the political, social, and economic aspects of artistic production have become increasingly interchangeable and hard to distinguish from one another.¹

Institutes of learning have become industries of national capital, and a self-cancelling occupation for punters doomed to spend their lives in servitude paying off their tuition fees. Vague generalities, posing as cutting edge attitudes of progress and newly invented disciplines, appear in international advertisements for new degree courses, symposia, journals and job placements. The avenues of tradition in the arts have been blurred to such an extent where even the vestiges of historic paths of learning and practice are obscured. Fashionable and radical demands for advances in media, have allowed the Introspective Quest to become a kaleidoscopic training ground for the most banal of vanities, and to generate vanitas for psychopaths, sociopaths and good time Charlies. Art schools too, as the academy at large, are culpable in this masquerade of the Demands of Capital. Out of all of this, misunderstood carnivals emerge in every second country or every third city, Biennales, Triennials and old fashioned Annuals. Congregations of curators, academics and theorists quibble over remote control units in the mediated world of A.R.T.

It is a time of 'Spectacle' and the cashing/crashing in on the integrity of Art, which in the past generated its own values through praxis, gaining respect through the time it took to insist on the necessary proof which it took, over time ... under the aegis of the Academy – though increasingly less through the twentieth century.

Somewhere in all of this risible activity, self-designated artists frantically wrestle to choose the criteria which they

feel suits them, or re-invent simulacra to suit their misunderstandings. Neologisms abound freely and are instantly adopted from the Lexicons of Learning or arcane Teutonic Texts and Gallic gimmicks. Others are happily tried on without a mirror as cast offs from video games, techno jargon, newspeak from un-social media or gratuitously accrued from the spittle at the back of the school bus.

The Chapel into Motel, the Motel into an Arena of Conjecture, scathing wit and independent thinking:

There was a Chapel. It was just as austere as it should have been; a dash of Calvin and with a touch of Malt for comfort. It was set on a city-corner on two angles; lengthways uphill, and sideways - down. The altar had been east and uphill where steep-stacked houses stretched and crouched against the forty degrees of tilt. Across the road were mirrored more prim pursed-lip dwellings and notices on the lamp posts recommended unorthodox parking instructions. The entry had been on the uphill while at the western end were raised steps seven rises high.

Photographer Mandy Barker's online appeal for old footballs washed up on the world's beaches resulted in *Penalty*, a series of four images designed to highlight the impact of plastic having accumulated in the world's oceans. The balls were photographed as they were found, unwashed and unaltered, some containing seawater, others drained. Some were home to creatures, which included a shrew, an ants' nest and a family of crabs, while others showed signs of having been bitten by turtles and fish.²



Figure 1. (Image from Google Earth)

So we find the chapel poised. It has stood there for over one hundred years. It ignores the tidal flow of office working traffic; sporadic shoppers, uncertain about parking fines. Children teeter run and jump, squealing. For the last ten years, its existence has moved from sacred to secular: Crimson has changed to aubergine, lime wash to latex bright-white, the scent of altar candles to that of Mr. Sheen, and the rant of rectors to the chase of team sports on the giant field plasma screen.

And the choir-loft has become a decorous balcony, which communicates with the en suite bedrooms, scraggled into the odd shaped corners of the gables. From the balcony a view below onto life at its most mundane and tacky. Red, raw cheap leather; rolled and tucked to bursting, ranges about a large low coffee table, a small square stage whose only accoutrement is a rack containing plastic toy letters. They relate to an anagram used in an older schema, but they sit there as obdurate as the artist (in residence) in a grumpy mood - small, glowering, and slightly malevolent.

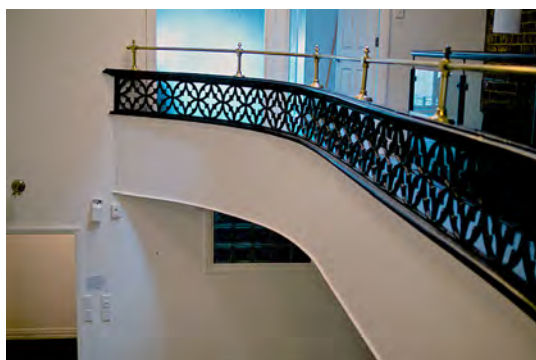


Figure 2

Stout looking cardboard and black plastic laminate furniture, is arranged for glasses, bottles, plates and food prepared in the modern display kitchen, adjacent to the sprawl room. Or more than likely hasty-tasty take-out, from the restaurants nearby for consumption in front of the television altar of twenty-six living channels. It was and is, as modern and stylish as the magazines and advice from Ikea savants on the World Wide Web at a certain time.

It was a great pleasure to make a studio visit with the wonderfully generous Fluxus pioneer Jean Dupuy this afternoon in Nice, France. We talked about forgetting in order to 'lighten' the brain and achieve greater creative agility; and the power of suggestion rather than heaviness and of pushing a point....³

The chapel-function has long faded, deminished to a solitary rose-red stained roundel in the apex. The 'feature' window, high above the Panasonic Plasma and the visual clatter of kitchen devices, now offers pleasure and promise to travelers who pay handsomely to sample pseudo-sophistication beyond the homely.

"Tacky", says the artist.



Figure 3

On the hugely generous main wall of the Chapel Guest House, had been two huge painterly paintings of much slash and dash. Of dingey palette, these U.S. scale paintings had been installed in the original design as a foil to enhance bright furnishings. They had occupied a large vertical expanse of planar space and were not intruding upon the AMBIENCE of people and the furnishings. These and other art-full artifacts had been REMOVED, by the ARTIST-IN-RESIDENCE for the duration of time she was to be installed in this space and during this time she had insinuated HER world, into the Chapel – this Chapel Guest House. One small painted work - of no merit, was found to be functional in concealing a broken window. It was from an early period of chapel history, and was left revealed. The artist: KIMBERLEY McALEVY; but in truth her names had become several.

During the time of her occupancy, the Chapel became an artwork of a sculptural nature. It was a TRANSFORMATION more profound than the de-sanctification, which had accompanied the transformation from sacred to secular complete with the licence of fitness for hospitality purposes from the Dunedin City Council.

Now, for the first time it had been revealed as a 'set'. Various artefacts, tools and histories remained, and it was that which Kimberley imported into it which RE-MADE it. There was no category nor label. It was identifiable now by all the things that it was no longer. Clearly it was no longer a chapel. Nor a motel, nor even a gallery, though there were elements of all those things present, as there was also of being a modern domestic dwelling.

Undoubtedly curating is a new discursive formation, as defined by Michel Foucault, which has rapidly developed since the 1970s. This new profession has as its main tasks the production, the distribution and the reception of cultural meta structures through the combination of cultural products. Also it instituted a now hierarchical formation, when taking over the creative side of organising projects and shows from the self-organisation of artists' communities in the '60s.⁴

There were other imported utilities for living; cooking, eating, drinking, relaxing; the artist was after all in Residence, and as such she was so, all the time - an artist, a doyen, a prima donna, a labourer too. Labour was well evident from many hours of handpainting and script; a work-table; littered from activities of annotation, nomenclature, labeling and addressing. There were mighty lists of persons unknown, of correspondence, of mailings. There were references to intense activities of charting, mysteries of seemingly deep-seriousness. After the oversize grubby canvasses were taken away they left a wall as high as the sky, white and over two storeys tall. There were things which might have been drawings, construed from documents, from extended experiences of living to be installed on that wall. They tended to the factual, as records of historic mysteries, crisp and compelling, and expensive serious frames.

An old joke about "sculpture being something which you tripped over when you stepped back to look at a painting" may have been the cause of Duchamp's quip: "stupid as a painter", but in fact the inanity of both comments obfuscate any serious examination of any inherent truths. To dismiss each one needs to remember the Jack Kerouac character, Japhy in *The Dharma Bums* and his admonition that "comparisons are odious".⁵ His argument being, that experience and concomitant realisation, are the core of understanding. Through the untrammelled questioning of her practice, Kim enacts in real-life the conundrums of living, for/as her self.

The chapel was chosen well, a point to stay to review the journey so far, an extraordinary vulgarism of ordinariness. Louche, but comfortable. McAlevy had searched the city in order to find, and choose the right place, for her intercession and occupation. She had investigated, researched and deliberated over half a dozen potential venues of a similar nature, and also considered and rejected several bone-fide gallery spaces for her transformation.

That existence should be palpable is the essence of sculptural activity. It evokes the actual and enacts the sensational, deploying sensations to the sensate-self, without coding, with no illusion, no collusion. The 'tripping over' is a wonderful thing. Perceptions and sensations are ignored - to the backward-walking person's peril. At a recent show of the septuagenarian Marina Abramovich⁶, for instance, she passes a handbag-mirror to a visitor in an empty gallery space instructing him to hold it and look behind him for "reality lies behind you." This is the late blooming realisation of a septuagenarian. A mid-twenties artist can only bundle in the accumulated stuff, itemise it over the many years, and let it be how it seems: dense, convoluted, precious, trite and considered. A snail trace of delicate hoarded ephemera with little intrinsic meaning except that we might all have produced a similar trail, had we been so aware at the time. McAlevy's deliberate fossilising of a lifetime of observation, is a magnificent gesture; recognition, of the minutia of existence, most particularly - of the **very ordinary**.

There was a table once, for dinners and debate, in the Chapel on the Hillside. It displayed evidence of these activities which would have been mundane in any secretarial office in the once-Chapel. Extraordinarily though in its currently furnished state as executive lair; here are addresses, piles of stationery, evidence of packing, boxing and posting and also the tract of constancy: The Dictionary. Documents and detritus of a life, make their way into an unpredictable



Figure 4

and unknowable future from a charted past. There is a personal history throughout the edifice, which seems to be being presented and or charted again through a resurrection of detritus and 'of having existed'. Her history of accumulated documents, diverse mailing, texting, and other covert actions over many years; suggested a shape for a well lived life. She had been charting progress through obliquely viewing these actions and activities of her life lived so far; to bear witness, to scrutinise, to itemise and to pillories. The corridor is strewn it seems with every recipe and certificate of a childhood progressing into adolescence and then into adulthood.

Figure 4

They erupt into or from the bedroom - that the artist currently occupied. We were invited to explore the en suite bathroom, and witness the female arcana of her every-new day. She too, had offered the other bedrooms to colleagues and friends to share in the mystique - of a life truly poised in review.

There was also public accounting-graffiti, on the walls of institutional 'restrooms' which she took as her offices. They spoke eloquently to scores of visitors who had other chores in mind. One sedate 'office', became unusable for any other users for some time, through her having changed the lock on it so a protracted graffiti account could be inscribed in tortured italic.



Figure 5

Here the word 'dollar' was written once for every dollar she had spent during her time within the institution. It was wall paper - patterned and tasteful. Another room was painted a particular blue which had been specified by Ron Mueck, artist, on the walls of the Christchurch Art Gallery and everywhere else in the world for his international tour of super-figuration. Kimberley sourced the make and shade by mail in order to replicate it correctly in her own subversion. Her reality warp, gave cause for public wonder; however as Don Judd once said "all an art work had to do was be interesting ..."

Through all that spells 'wilful', McAlevey identifies her need to be an artist in her own terms. In old-speak 'to find her self'. Through all her living - with all her life. A destination is hardly planned. Rather the evolving process has become increasingly relevant, even essential to her being. It is complex while constant. She allows herself to take advantage of every situation, recognising every domestic opportunity or absurdity, taking and examining the curious juxtaposition of unique moment and enjoying their juxtaposition in the greater world outside of that moment. It is a vision as complex and complete as that which might have been of J.M.W. Turner or William Blake, or as stridently necessary as that of Van Gogh, or as independently drawn as is the uncompromising Kimberley McAlevey.

It is a perspectival view from the inner-eye of a text-liberated young woman of her time, almost one-fifth through the twenty-first century. She is being pushed and shoved by historical and generational expectations, by fashion, religion (and what must inevitably replace it), male-management, class consciousness and class expectations in a 'classless' society and textual romancing! She delicately manoeuvres to examine these things she is asked to accept and she pushes back, questioning. Probing deeper into more perplexing issues, which refuse to sit quietly, for she cannot continue to take them for granted. And now the arena of art practice, of course, has to be redefined, wilfully and deliberately. It is elastic, resilient and most subject to 'pure will'. **The Academy must crumble.**

She eschews the common-place social-media and technical affectations of her generational contemporaries. She will not accept shoddy substitutes; she accepts the reality of her own working-class background as the material she works from, and her work-ethic as being part of that reality. She loves to look at it; she loves to consider it as a snail trail of substance, as real as the stones encountered on the journey. And how it looks - all spread out and in process is, how it was in the Chapel on the Hillside, way outside the Expanded Field⁸ or of our humble paddick. Kimberley has in fact through this one great (and big) work in the Chapel managed to encapsulate her cognisant life until that point AND delineated accurately the International aspiration of sculpture work.

She captures the activity concerned with the reality of living her life and maintaining her self through menial labours. The female category of labour of whatever nature has all been considered, for she is a practical and evaluative person. These are truly avant-garde considerations. She has imagined, invented and realised her self-role, as 'person' in the menial world of employment, in the academic world as it was for her; and so too in the art world; each with fuzzy, inadequate edges for each category. She illuminates these categories a little more in the challenge she throws at them all.

The Chapel, with its physical edifice as a statement of sacred and religious ritual and now repurposed as a commercial motel; is almost a joke upon the "no room at the Inn" event, more than two millennia ago. The artist had attended a Catholic School. More word sub-version surfaces here. There was almost no room for her at the art-school - she had pushed the parameters and eventually had found her own inn from which to consider her own journey.

We are asked in the Chapel, to consider the tasteful and expensive isolated detritus of living and writing an academic submission. We discover a modest smudged photocopy of an interior; professionally float mounted behind two millimetre thick glass within white gloss frames and hung tastefully upon the gallery-white walls (from which the delightful designer décor artwork has been removed). It is modestly revealed as the reverse of the actual 'parchment' gained as a Bachelor of Art. It represents thousands and thousands of dollars of debt, and is anonymously displayed, as a poverty stricken support for a traditional looking drawing, which happens to be a photocopy. If nothing is ever what it seems - then Kimberley picks at it to make sure, with heavy green painted nails. Those drawings are also

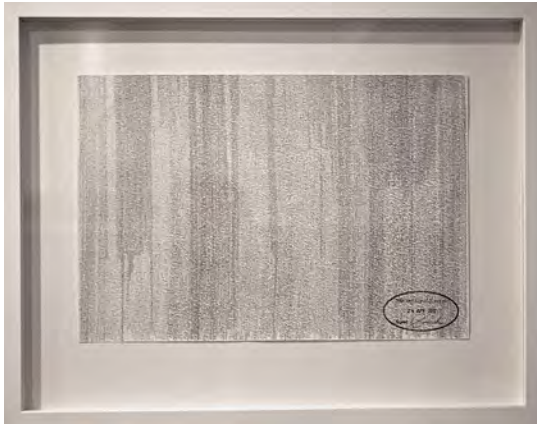


Figure 6

NOT drawings. That rubber-stamped document is not really either. As neither is this not a church nor a gallery.

The bedroom seems pillaged and rifled through. Personal items such as used underwear; have been treated as the ephemeral documents of daily living, like the receipts individually bagged by the score. They are strewn about in a pastiche of a frothy wake after the female vessel has moved on. There are primary school documents also. The time span and time-line apparently inconsequential so as to NOT distinguish that moment then, from this moment now, also at this moment – then.

The Academy must crumble. Of course there was much to see - quantities of visual materials -

inventive, even tasteful graphics which managed effortlessly to mimic traditions of graphics through the centuries. Photo documents of actions and quasi-personal, quasi-rituals which had engendered actual mythologies within the community. Actions had happened which perverted the academic intents to reveal the true absurdities underlying their own solipsistic rituals. There were mortar-boards and magnificently medieval black serious gowns.

It is well known, but discussed little, that we identify things from the depths of our experience by what they are NOT. In micro-seconds, our synapses crackle as visual data is processed against templates to verify the known qualities of a thing, and eliminate those elements of which it is not. Fleeting the mental debate is resolved; that those are not potatoes because they are yellow. But they are not daffodils because they are spheroid. Perhaps at this point different sensory input is sought, perhaps scent. A nose is flown in - a sniff and then - mmmmm - sweetish but sourish. What then of touch? Gently fingers are employed which can, on the pads at the tip identify with movements of only one twenty-fifth of an inch. The finger discerns that the surface of the thing is granular; textured, slightly sticky, the scent becoming stronger with pummeling and prodding. And then the nose enters into play again with another sniff to recognise the lemon scent, whereupon the mystery is solved. A lemon! Later the particular hue of lemon is remembered so this becomes a primary identifier from a distance, even for a strange dandelion.

All those sensation seeking processes and more are at work at every moment of our lives. Sound clues are identified as instruments or echoes from architectural spaces such as alleyways or motorways. There are delicate nuances for Night and Day, urban or rural places and through the various combinations of them all. Sometimes memory is under pressure to become the prime identifier. Then during sleep all these mechanisms are still utilised through the external stimuli, which then help to load up dreams. This is not photography; this is not the academy -

Along with works by Umberto Boccioni, Marcel Duchamp, and Raymond Duchamp-Villon that mark the point of departure for Lens-Based Sculpture, works created since the 1960s form the core of the exhibition. The exhibits range from hyper realistic to immaterial sculpture, from sculptural spatial installations to fictitious sculpture, from performative sculpture to preserving traces, and to photomedia investigations in the form of sculptural apparatus. Works by Tony Cragg, VALIE EXPORT, Gilbert & George, Duane Hanson, Rebecca Horn, Joan Jonas, Edmund Kuppel, Ron Mueck, Bruce Nauman, Giuseppe Penone, Roman Signer, Kiki Smith, and other artists show the degree to which photography and film have expanded sculptural work in the direction of new experimental and social contexts. In *Lens-Based Sculpture* . . . artists and art scholars jointly develop unaccustomed forms of presentation. Thus, Marcel Duchamp's *Porte Grady* (1937) is shown in its original form—as a traversable doorway. . .⁹

All sensations were at play in "The Chapel". There was no shortage of clues for the viewer-participant as the large glass table was covered with work in progress. Envelopes, empty, but demanding to be filled. Rubber stamps ready to be used, documents and letters, lists of addresses, and things for writing. Cue machinations of office-letter assembly, but it was NOT an office desk, nor office space, but one could expect the young woman to be seated there and to be busy.

"Tacky", again it seemed.

Throughout the twentieth century avant-garde artists prodded the status quo. The celebratory function morphed into a kind of philosophy to do with the pragmatics of being. We were to seek how to understand more of what we were, and how and why. Such personal commentary began with Goya and afterwards Blake and Turner for example. We were to make something which made sense to us and not necessarily a facsimile of things deemed important by society.

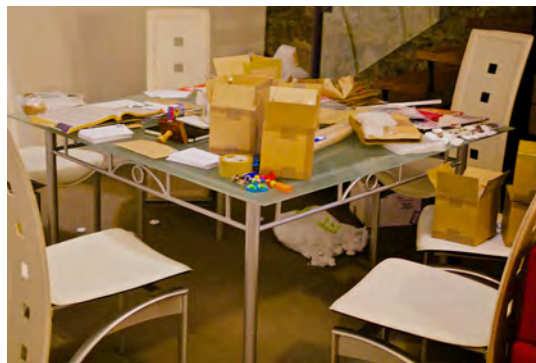


Figure 7

Official categories of art have split at the seams as our means of 'doing', have exponentially increased.

We have become more aware of sound stimuli other than natural sounds; visually, sonically, experientially and every single sensational way. Our restlessness is a symptom of curiosity and a path of knowledge and experience.

The Academy shall crumble.

Art, science, and technology are all ways of knowing and changing the world. These disciplines frequently draw from one another; yet their practitioners rarely take the opportunity for high-level intellectual and cultural exchange. "Seeing / Sounding / Sensing" [was] an event in 2014 at M.I.T. that invited artists to join with philosophers, cognitive neuroscientists, anthropologists, historians, and scholars from a range of disciplines in discussion about knowledge production. The goal was to challenge conventional certainty about "what is known," "how we know it," or "how we can know more," and to stimulate new issues for possible cross-disciplinary scholarship of the future...¹⁰

The point is simply that reality - existence - existing, is the real point of what might be called sculptural activity. The "tripping over" is a wonderful thing; perceptions and sensations have been ignored to the backward walking person's peril, much as the mirror passed by Marina Abramovitch to the visitor in the empty space with instructions to hold it and look behind him for "reality lies behind you".

The assumptions we make momentarily are there to be challenged by an artist. Through the challenge - other things become clear, or irrelevant. All art happens in the mind - the most profound or accomplished *scène vérité* - (Rembrandt or Canaletto or whomsoever) takes effect internally, within the mind of the observer/participant: the person experiencing the induced phenomenon. That experience is evaluated in the mind; tragedy or comedy, pleasure and so on. There is no artwork whose impact can be measured objectively, as every emotion, every nuance of assimilated meaning must take place through perceptual mechanics, and through mental processes ... The creative decisions made to induce these subjective feelings in the Chapel are the subtle manipulations of the artist, and in this way they create a kind of magic including the setting in a structure which once had been a church.

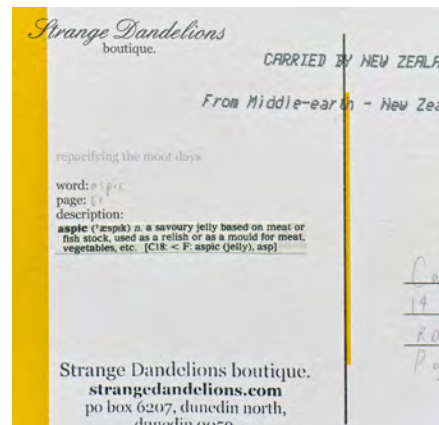
From the banquets and tables of Daniel Spoerri, well located in the Biennale Fairgrounds¹¹; to the plebeian coffee tastings, and low key dinner events of the mid-nineties Synapse group in Sydney¹² whose "artist-camps" out of the city in the bush, grew in uncertainty without use of either the A.R.T. word, nor the S.Culpture word. Other actions and experiments took place then - without the need for categories. Because of this there was no need to

compromise, with examples which might be used as illustrations, nor models of how it should be, but they may have been referred to as 'actions', 'installations', or perhaps 'performance'. There were artists there at that time, who also would have considered the interaction of the persons present more than salient. For others their focus would be the situation of bush and weather; leeches and cooking-fires – were they satisfactory, substantial or even even substantive to the occasion? Others would have been more conscious of the histories of colonisation, or wished to address suburbanisation through simply being or sifting responses through their practice. This was a fluid consideration of the act of trying to understand – through pragmatic "doing". Artists everywhere continue to do what they have always done – to speculate without fear, about the pedestrian nature of simply 'being', and however it might feel to be that person. In this mental space proliferators of spectacle, the art-market, institutions for baby curators and the academy, cannot prevail.

A creative strength of Kim McAlevey manifests using her other seven or eight legal names. Her extensive 'other' activities range from subversion in the Supermarket, to the kidnapping of the Head of her art school as a part of an extended seminar; to personal graffiti on her body, the greater body politic, the walls of rooms of convenience city wide; her personal bulk of mailings across the nation, and her sub-contracted drawing projects. These all test the fabric of the institution, and society, and tradition alike. *She has colonised her own life and has taken aggressive occupation.*

Individual words for instance are lifted and pulled from the dictionary for examination, inversion, anagrammatical exercises, textual debasement, and poetic riddles. The processes are convoluted, involuted and spawn nothing new except through them, for the hardy – new realisations about – *the ordinary*. In the time since her occupation of the Chapel on the Hillside her practice has continued – recognising only that which is available, but spurning the obvious and proceeding as stubbornly as ever. While the evidence of living quietly proliferates, nothing seems mourned or shed, or cast aside. Painful memories are more grist for the mill of reflection and the weapons of revenge: truths of experience and proof of living.

Notions mutate – a returned image from years ago is incorporated into another scheme of arbitrary postal works. It has the air of an innocent enquiry of an arbitrary citizen; a posted letter to be pillaged and the phrase "strange dandelion" which seeds a mysterious online "boutique". This has then engendered another postal box and another clearing centre of ever spreading actions and mythologies – names, characters and identities proliferate from anagrams and private jokes. Sometimes these too seem to be acts of revenge. 'A good life', says Olga Fiedor 'is hard to define'.¹³



Figures 8 & 9

The dictionary becomes a rosary of striving, through snail mail again, where the physicality of the posted item, is savoured through collage elements (from the dictionary itself for instance), and the inherent trust engendered in the service is similarly exercised - in one instance involving the transportation of a packaged, framed drawing, left in the city centre telephone box, half addressed only; to a rural police station where the duty officer exercised his nascent detective skills to telephone a possible recipient of the donated drawing; successfully as it happened.

The verb “curate” derives from the Latin *curare* and means to attend to something and thus to take responsibility—for an exhibition, for the artists participating in it, for the works presented, for audience didactics. In the business world, the “code of ethics” acknowledges the need for guidelines to safeguard against the inherent rapacity of commerce. Likewise, a record 51 billion EUR in art market sales in 2014 casts the curatorial field in new light. Important parameters are shifting... The imperative is now to talk about a curatorial code of ethics: where are the boundaries between public and private, what grey areas cloud thinking.¹⁴

The parameters of the New Zealand postal service has been tested in many ways, over the last ten years, far beyond the happy ingenuity of packaging and imagery employed by impoverished “mail-artists” of the sixties and seventies, pushing concepts of space and time around the world under the lick of a gummed stamp. The scale and spacial diversity of McAlevey’s projects are far more extensive than of forty years ago. Underpinning them is the spatial knowledge and communication expectations of the text-phone-teen ager. But there is choice, not necessity. The busy mischief of McAlevey, chooses to touch the receptors of myriads of strangers whom she nets and networks with, as they respond unwittingly and sometimes wittingly, to the curiosity induced by McAlevey, with the insouciance of a child releasing maltesers down a steep city street in a gravity race.



Figure 10

Planetary networks have become places of profound confusion and dislocation. We know from the start that we probably won’t find what we’re looking for; so we learn to search sporadically and asymmetrically just to see where we end up. This might look and feel like drifting, and traditional or conservative notions of substance will always try to dismiss its noise, its cat videos and porn, bad techno and bombastic contemporary art, but one should be careful not to underestimate the massive distances being crossed in the meantime.”¹⁵

The detritus which she irrepressibly engenders seems as spontaneous as that of a public graffiti artist, and then it is revealed that the structure underlying all these procedures and processes, is also as conscious and contrived as the notebooks of Basquiat. We could start with the commissioned sculptor; Bernini, and then question the point of his meticulous craftsmanship at the rear of a carving too removed from any experience, and too high even to glimpse. Who would know except the artist? That knowledge, secret but powerful would engender through that belief of the maker; a palpable conviction in the viewer without necessarily any visual proof. Except through experience of the reality of other works, and the presence and feeling of some kind of truth. In an engendered trust. Singer; humanist, and singer Paul Robeson spoke of ‘artists being the radical voice of civilisation’ as they have the gift and power, “to

change the way global humanity trusts itself.¹⁶

Both of these artists have groomed their sensibilities and personalities into activities of enquiry - to the point at which they simply are – they “are”, because of what they do. This is the existential equipoise of any serious artist throughout history; they contemplate their present - and the world in which they find themselves. They breathe on the mirror of their time; they watch their footwork as they stumble and trip. And they pick themselves up acknowledging the sparks of recognition they strike off other fellow humans. Such sparks illuminate paths and progress for others through revelation and debate, as they have done for all contributing artists throughout history. There are no absolutes merely glimmers of light and sound, sought and shared, then mulched once again into common spirit - a questioning and curiosity which plagues and feeds our creative restless spirits.

This practice of McAlevee's is as cohesive as dried dung, it is as coherent as tooth-brushing, nail-paring, or tea drinking. Regular, necessary and as much a part of the world outside her door as her new baby is, inside. One can only wonder about the emergent new practice of Mother Kimberley, contemplating the mystery of the boy-child, Orson...

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12. “Synapse Art Initiatives”, brown’s Cows Archive, <http://www.browns-cows.com/browns-cows/pages/projectpages/archive.html> [accessed 13 March 2015] A full archive of Synapse group activities was until recently located at Synapse.org.au
13. A Good Life”, says Olga Fiedo “is hard to define” was during a conversation at Dunedin with Carl A Mears, December 2013. Legal names and non-de-plumes of the artist include: Kimberley Anne McAlevee, Amelea-Lynne Ivy Berckem, Amelea-Lynne

Ivy Wood, Dr.Tait Charteris Rite, Olga Fiedo, Ruth Ebbis-Quinto, Annabelle Everick, Mia Stefano, Eugenie Mortimer-Fuston and Ruth Ebbis-Quinto, Olga Fiedo, Tait Charteris-Rite.

14. Kunsthalle Wien, "Curatorial Ethics", Announcement, 9 April 2015, *e-flux*, <http://www.e-flux.com/announcements/curatorial-ethics/> [accessed 13 March 2015]
15. Aranda, Wood, Vidokle, *The Internet Does Not Exist*
16. Adam B.Vary, "The Most Stunning Speech About Race And Hollywood You'll Read Today" Nov 10, 2014, *buzzfeed*, <http://www.buzzfeed.com/adambvary/harry-belafonte-governors-awards#.icpyr6Zkx> [accessed 13 March 2015]

Artist's Pages

Michele Beevors – 'double irwin'

Michele is the Studio Coordinator for Sculpture at the Dunedin School of Art and lectures in the undergraduate programme specialising in the History of Modernist Sculpture.

Scott Eady – By The Greedy For The Greedy.

Scott is a Senior Lecturer in Sculpture at the Dunedin School of Art. He was awarded the Frances Hodgkin's Fellowship at the University of Otago in 2002 and the Wallace Award Development prize in 2003. Scott was selected to exhibit at the Gwangju Biennale, South Korea, 2012 and Personal Structures exhibition, Venice Biennale, 2013.

Adrian Hall – Orson and the gift, 2014.

Adrian Hall was born in Cornwall in 1943 and has worked around art-schools most of his life. He has helped build houses, driven trucks, buses, trolley cars, worked on animated films in L.A, has been a motor cycle courier in London, and been a member of the professoriate at U.N.S.W. He has worked on events and film for Yoko Ono, improvised music with AMM, London, fabricated for Naum Gabo and spent most of the 70's trying to make art in Belfast. He has worked with time-based media, and has shown artworks regularly since 1960. Adrian has been an Artist Adjunct at the Art School since 2011.

Jamie Oliphant – Deluded Loves a Lunatic

Jamie is a Technical Teacher in the Sculpture Studio at the Dunedin School of Art.

Preceding Pages:

Figure 1. Michele Beevors, 'double irwin', 2015, Found objects. From Articulate Project Space Sydney, 2015.

Figure 2. Scott Eady, *By The Greedy For The Greedy*.

Figure 3. Adrian Hall, *Orson and the gift*, 2014.

Figure 4. Jamie Oliphant, *Deluded Loves a Lunatic*, bronze macrocarpa. Photo: Pam McKinlay.



BY THE GREEDY FOR THE GREEDY



Orson and The Gift

adrian hall : Aramoana. November, 2014

